



COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION



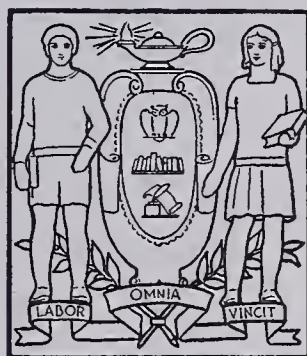
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COURSE OF STUDY IN

ART EDUCATION

FOR

ELEMENTARY AND SECONDARY SCHOOLS



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1933

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ART IN EVERYDAY LIFE

KNOWLEDGE AND PRACTICE OF ART can give more pleasure than almost anything else with which the individual may deal. Art develops vision and reveals hidden beauty. It is like the window in the workshop that lets in the sunshine and gives a beautiful outlook. It makes common things valuable. A flower pot is worth only a few cents, a bowl of the same clay a few dollars, a vase exquisitely formed and finely glazed and decorated by a master is worth hundreds of dollars. The difference between a common kitchen chair and a Chippendale chair is a matter not of material but of art.

Taste rather than material difference distinguishes artistic homes. The cities of Europe are visited because they are beautiful civic centers. In art is recorded the highest aspirations and hopes of a people. The buildings and sculpture of Greece are the glory of that great nation; Italy lives in her great paintings; France in her cathedrals. Art enriches life both for the individual and for the nation.

Pennsylvania is famous for her art—her painters, her sculptors, her builders, her artisans are known the world around. In their creations we find the highest realization of the talents of our people.

Pennsylvania's classrooms are perhaps the most influential factors in determining the characters of the more than two million boys and girls who are attending its schools. Some of these boys and girls will be creators of art—in fact, many have already achieved national acclaim. All will be appreciators. This course is designed for both groups. It seeks to stimulate the release of creative impulses and abilities; to develop appreciation; to make life more effective and beautiful for all who come in contact with our schools.

It is presented with the hope that it will serve its purpose in making the Pennsylvania school program more meaningful and vital.

JAMES N. RULE,
Superintendent of Public Instruction.

December 15, 1933.

ACKNOWLEDGMENTS

THIS COURSE OF STUDY seeks to present in usable form the best artistic ideals and practices in the Commonwealth. It represents the experiences and judgment of many people—teachers and supervisors in the field of art; teachers and supervisors in other fields, both general and specific; people whose interest in art is a purely appreciative one.

In the organization of this material special thanks are due the members of the various committees who gave of their time and counsel that all elements of the course might harmonize and express the best in theory and practice. These committees follow:

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CONTENTS

	<i>Page</i>
ART IN EVERYDAY LIFE	3
ACKNOWLEDGMENTS	4
PENNSYLVANIA'S ART EDUCATION CREED	7
PART ONE—ORGANIZATION AND ADMINISTRATION OF THE ART PROGRAM	9
Art Education in the Schools	9
Contribution of Art to an Integrated Program	10
Elements of an Art Program	11
Schoolroom Decoration	17
PART TWO—COURSE OF STUDY FOR KINDERGARTEN AND FIRST SIX YEARS	20
Course of Study for Kindergarten and First Year	20
Course of Study for Second Year	27
Course of Study for Third Year	35
Course of Study for Fourth Year	42
Course of Study for Fifth Year	53
Course of Study for Sixth Year	60
Bibliography	75
PART THREE—ART EDUCATION IN THE JUNIOR HIGH SCHOOL	78
Objectives, Organization, and Procedure	78
Course of Study for Seventh Year	80
Course of Study for Eighth Year	82
Course of Study for Ninth Year	84
The School Center	84
The Personal Center	84
The Home Center	85
The Printing Art Center	87
Art Clubs	88
Optional Activities	88

PART FOUR—ART EDUCATION IN THE SENIOR HIGH SCHOOL	90
Organization and Procedure	90
Course of Study for Senior High School Years	91
Course of Study for Tenth Year	92
Elective Courses—Eleventh and Twelfth Years ...	95
The Personal or Clothing Center	95
The Home Center	96
The Community Center	97
The Commercial or Merchandising Center	98
The Printing and Advertising Art Center	99
The Theatre Arts Center	99
The Architectural Center	100
The Painting Center	101
The Sculpture Center	102
The Industrial Arts Center	103
Bibliography	105
Directory of Publishers	109



A SHRINE OF BEAUTY

PENNSYLVANIA'S ART EDUCATION CREED

PENNSYLVANIA, rich in art achievement, believes that her traditions will be best preserved and future needs met by furnishing educational opportunities for all as provided by constitutional edict that educational opportunities shall be given to all boys and girls above six years of age, and by legislative action has recognized the importance of art education and incorporated it as one of the fundamental phases of the public school program.

PENNSYLVANIA, rich in art achievement, pays homage to her architectural builders, sculptors, painters, and master craftsmen, and all who, through their creative activities, have won distinction in the field of art, and have contributed to the welfare and happiness of the Commonwealth.

PENNSYLVANIA, rich in art achievement, recognizes the necessity of providing designers for its numerous art industries, its merchandising establishments, and all other enterprises where artistry and beauty contribute to social and industrial life, and believes that the talented youth of the Commonwealth must be educated properly and appropriately so that their talents may contribute to the welfare and happiness of the people.

PENNSYLVANIA, rich in art achievement, believes that beautiful personal attire, attractive homes and grounds, and the enrichment of everyday life contribute much to the life and welfare of its people, and that the art program in the schools must be applied to life situations, and provide opportunities for creative expression and development.

PENNSYLVANIA, rich in art achievement, believes that the welfare of the Commonwealth can best be promoted by cultivating a citizenry possessed of fine discriminating tastes and affection responsive to and participating in the development of beauty and art in civic enterprises, leisure hours, and all the cultural life of the community.

PENNSYLVANIA, rich in art achievement, recognizes that it is through education that we preserve the best of the social heritage; that an investment in beauty and art is a profitable one and yields dividends of a high order; and that the schools must be used as a medium both for the preparation of creators and consumers in the field of the beautiful.

PART I

ORGANIZATION AND ADMINISTRATION OF THE ART PROGRAM

ART EDUCATION IN THE SCHOOLS

ART has always grown out of life needs and life situations. Having satisfied physical and material needs, there was always the inner urge, universal in its manifestations, to beautify and enrich. Thus art has been kept alive through the years. It has grown out of human experiences and human emotions, and has enriched life for both the creator and appreciator.

Complete living today both within school and without calls for a program of integration—the making whole through a philosophy of articulation—the combining of forces to weave subjects together. The Fine and Industrial Arts in our public schools provide the tools—creative work in paint, clay, wood, textiles and other materials—for the articulation necessary to a progressive educational program.

Through activities creative, technical, and appreciative, there is realized an objectification of self and self discovery. This participation on the part of young people in our public schools holds the richest promise for the continual supply of creative artists and appreciators of beauty and art in every phase of American life.

PURPOSES OF ART EDUCATION

To enrich the life of the child and develop a love for beauty and harmony.

To satisfy his creative instincts and through the manipulation of tools and materials develop skills, inclinations, and character.

To develop tastes and appreciation leading to discrimination in the choice of materials used in everyday life which will find expression in more beautiful homes and gardens, parks, playgrounds, and public works.

To provide for the initial training and guidance of those who have exceptional interest, abilities, and capacities in the field of art and who will become artists, architects, sculptors, designers, and craftsmen in the various fields of art, trade, and industry.

To provide a culture leading to a more worthy use of leisure time.

Attention is called to the following features of this course:

Free play of the child's creative spirit and imagination.

Growth through an orderly plan of creative design.

Variety in manipulative experiences, tools, materials, and processes.

Flexibility, encouraging teacher initiative in choices of creative problems and subject matter.

Integration with other subject matter in the curriculum.

Appreciation, broad in its scope and intimately related to various types of expression.

Continuity of growth through enriching experiences which are cumulative and lead to higher levels of expression and appreciation.

Opportunities for an insight into our social and industrial relations as a prospective participant.

Emphasis upon Applied Art as it relates to school, home, and community service.

CONTRIBUTION OF ART TO AN INTEGRATED PROGRAM

In developing a program of learning it is necessary that instructional materials and courses of study take into consideration the fact that the whole child is to be educated. It is here that an integration program has much to offer. It is only when the inter-relatedness of knowledge is understood by the individual that he is able to develop a full appreciation of the things about him, and the things with which he has to deal. A knowledge of social customs enables one to study in a more effective manner the growth of a given period. Knowledge and appreciation of plant life is helpful in appreciating art and the subject in nature. Then too, it is necessary to see things in their right relationships. Real art has much to offer because of the stability with which one can show true values.

Integration has established itself as a power to develop interest and knowledge as a unified whole. Where integration is accomplished, all elements work together in cooperative enterprises. Integration may be accomplished by a single teacher working on a single project or it may bring together teachers of different fields who combine and weave their subjects together in a well organized and complete pattern.

In a program of integrated education, art provides the tools, expressions and constructive experiences for participation in a plan which seeks to clarify and relate ideas, information and experiences. Through creative expression, imaginative and memory drawing, designs, color studies, and picture appreciation, the pupil is able to have unified experiences which, when properly related to other phases of education, provide a well worked out pattern. Art, therefore, becomes with other phases of the educational program the means through which the pupil can have vitalized experiences.

In developing such a program of integration it may be necessary in the beginning to bring each of the subjects to the help of the others in organizing a suitable educational plan for each class or group. Stories and poems may be made to awaken the interest of the child who is permitted to illustrate them freely. Social studies subjects may be vitalized through drawings and the development of a frieze or the construction of a project on the sandtable. Art may be made a part of arithmetic through related illustration and construction. The outlook may be improved through the assistance of art and related illustrated cards and posters.

Examples of this integration, as outlined in the course of study, are numerous. The family unit as outlined in year one for the Course of Study in Social Studies requires numerous illustrations, the construction of houses, the making of gifts, the designing of clothing and the

collection of related pictures. In like manner, the Course of Study in Science requires illustrated and constructive handwork in many of the units. In this course, pupils will paint landscapes, flowers, birds or butterflies; model fruit, vegetables and animals; construct farm buildings, the circus, and models of transportation.

In year four the unit dealing with Desert People provides excellent opportunity for integrating all phases of learning up to this level. In the junior high school years integration should be made the natural path leading from the art room back and forth, unifying interests and experiences, dealing with such phases of the school program as design and color study with science and home economics, pottery making with history and science, pictorial art with history and English, art appreciation with literature, music and history, and the study of the Parthenon with mathematics.

Special opportunities are provided in the senior high school years for developing school service programs around art interests. The centers outlined in both the junior and senior high schools provide for progressive instruction leading to cooperative service, and consequently integration. This will require new creative experiences, abilities, and aesthetic judgments, as teachers in the several fields work sympathetically together, looking toward an enrichment of the curriculum through the integration of experiences.

From this it appears that art is not a subject to be considered alone. Art is a component part of life, expressing itself alike in the small and large aspects of living; in the attempt of the savage to make his water gourd more satisfying; of primitive man to add something of beauty to his home; of the need for a medium through which man's imaginary life may be satisfied. Just as this is the case with man's development, so should it be the case of the school. An adequate program of art education in the schools transcends art periods and art studies; permeates all of school life and conceives of the school life as a unit in which subjects of study are not learned in themselves, but rather a convenience through which learning programs may be developed. It is also to be understood that the greater the unification and integration, the more successful will the learning program usually be.

ELEMENTS OF AN ART PROGRAM

Every child is born with the power to create; that power, if released early and developed wisely, may become for him the key to joy and wisdom and, possibly, self realization. Whether he becomes an artist or not is immaterial.

Consideration for the creative and imaginative spirit is dominant in all progressive courses of study in art education. Newer aims and purposes emphasize the values of spontaneity, freedom and the free play of the creative imagination in contrast to older methods that killed creative inclinations through formal dictation, controlled situations, and the desire for precise results. The creative approach, however, does not eliminate the teacher from the picture but rather introduces her as a friendly leader of pupils along right roads and pleasant paths, stimulating their growth and enriching their experiences through inspiring environment, nature, and art.

Cultivate in the child a love of his tools, a regard for neat, orderly and conscientious work, and the spirit of the artist and craftsman who in response to an inner urge seeks to create beautifully for his own satisfaction and the pleasurable enjoyment of others.

DESIGN

Considerable emphasis is placed upon design as a basis for creative expression. Good design is the product of orderly thought and plan for the everlasting fitness of things. Spontaneity and originality of ideas are encouraged rather than stifling the creative art spirit through emphasis on technique and mechanical accuracy.

The study of both nature and art reveals to the child that art forms created by man are based upon laws of order in nature, resulting in the observance of the established elements of beauty and principles of art. Such knowledge will provide a background of discrimination and judgment applied to the enrichment of numerous life situations.

COLOR STUDY

The aim in color study is to lead through the exercise and refinement of the color sense to accurate color observation; the enjoyment of fine color, and the ability to use color in agreeable and harmonious combinations. Our world has grown much more colorful and consequently happier. The fuller enjoyment of natural beauty and painting, the increasing use of color in clothing, home furnishings, and manufactured articles generally, combine to make a well organized course of study in color of vital importance for young people.

LETTERING

Lettering and poster making are primarily problems in design. This type of work seems to be of particularly practical use in many school and community activities. The aim should be to develop spontaneity, accurate observation of letter forms, and legibility leading to the appreciation and enjoyment of fine lettering and the history and development of the printing art.

CONSTRUCTIVE HANDWORK

This phase of the art course provides the tools and a variety of materials and processes required in all progressive programs involving correlation, projects, units of study, and integration. Constructive handwork is motivated by the general school program as it in turn motivates various school subjects and is no longer a formal and precisely directed procedure.

The progressive plan fosters invention, creative ability, respect for tools and the limitations and possibilities of materials and careful execution. Through intelligent consideration of appropriate design and color, the product should be one of beauty through art quality.

REPRESENTATION

This phase of the art course includes various types of pictorial drawing—free illustration, imaginative drawing, nature drawing, and other forms of graphic expression with various media. This is the natural mode of expression for the child and the race. In free illustration the

play spirit should be kept alive. Here we may lay the foundations of visual education through the child's participation in picture making and the graphic interpretation of general instruction.

Observation should be stimulated and memory drawing (stored observation) should be encouraged and not overlooked. Through encouragement and freedom rather than criticism and restraint, the child grows to higher levels of imagination and expression. His picture making experiences should be constantly enriched by stimulating source material, and environment and experience.

APPRECIATION

Art appreciation should not be limited to "Picture Study" and confined to the study of paintings but rather the understanding and appreciation of all art through picture study unless museums and original material are available. The appreciation or Picture Study lesson should not be a precisely limited one but should rather be in evidence whenever the opportunity offers for a consideration of charm in nature, color, and composition in a painting, design in a costume, proportion in a building, or craftsmanship in a beautifully bound book. Growth in appreciation is not limited to instruction and observation but is stimulated by the child's own creative experiences. For example, color and design problems lay the foundations for appreciation of good color and design everywhere.

In the past, art appreciation has been restricted by the limited illustrative material available but more recently there has been offered a wide range of color prints covering almost every subject, and at reasonable prices. A child should see a beautiful picture and hear a fine selection of music every day of his life.

Goethe says: "Fortunate is he who at an early age knows what Art is." There is a companionship of the arts with common, basic elements of beauty. Real art appreciation should be more than statistics and provide a real emotional experience. In other words, the concern should be to develop feeling in response to art rather than intellectual reactions to facts and opinions. Particularly valuable in this connection is the articulation of art with music. For example, we have pictures that express various moods in music, and we have music that expresses through its mood and spirit, light or dark values, warm or cool colors, rhythm, the spirit of the festive dance, the joy of springtime, or the dreamy quality of the nocturn.

PROCEDURE

Representation—varied media to illustrate various songs and other compositions including original themes.

Design—borders and other arrangements expressive of rhythm, harmony, and other elements in musical compositions.

Color—paintings expressive of the various moods of the music which suggest a color experience.

The use of the piano, phonograph and records, to interpret pictures. The class will select from several compositions heard or pictures shown, the one that best expresses a similar mood in the other.

The following are typical of a wide range of possibilities:

ART SUBJECT	RELATED MUSIC
Spring— <i>Mauve</i>	Spring Song— <i>Mendelssohn</i>
Return to the Fold— <i>Mauve</i>	Now the Day Is Over— <i>Barnby</i>
Song of the Lark— <i>Breton</i>	Hark! Hark! the Lark— <i>Schubert</i>
Dance of the Nymphs— <i>Corot</i>	Midsummer Night's Dream— <i>Mendelssohn</i>
Holy Night— <i>Correggio</i>	Silent Night— <i>Grüber</i>

PICTURE QUALITIES	RELATED MUSIC
Soft colors	Sweet and Low— <i>Barnby</i>
Brilliant colors	Drink to Me Only. (Old English Air)
Sombre colors	Lovely Spring— <i>Coenen</i>
Strong action	May Dance— <i>Lacome</i>
	Funeral March— <i>Chopin</i>
	March Slav— <i>Tschaikowsky</i>
	The Campbells are Coming. (Old Scotch Air)
	Anvil Chorus— <i>Verdi</i>

PICTURE	RELATED POETRY
Autumn Scene	To Autumn— <i>Keats</i>
Winter Scene	Snow Bound— <i>Whittier</i>
	The Snow— <i>Emily Dickinson</i>
Sea Scene	The Secret of the Sea— <i>Longfellow</i>
Cloud Scene	The Cloud— <i>Shelley</i>
Night Scene	Hymn to the Night— <i>Longfellow</i>

Refer to "The Appreciation of Pictures." Klar and Dillaway. Brown-Robertson Company, New York City.

ADMINISTRATION OF THE ART PROGRAM

The art program in the elementary school is carried on in the following ways:

Through integration of other subjects, problems in design, color, lettering, constructive handwork, representation, and picture appreciation are made an integral part of the general activity program of the school or are integrated as a part of such subjects as social studies, geography, and science, as indicated in the previous paragraphs.

In some schools the art program is carried on through periods set aside for this purpose. Such schools will find the following chart helpful in developing time allotment:

Year	Suggested Time Allotment	Suggested Administration*
First Year	150 minutes	5 periods—30 mins. each
Second Year	150 minutes	5 periods—30 mins. each
Third Year	150 minutes	5 periods—30 mins. each
Fourth Year	90 to 150 mins.	2 to 3 periods weekly
Fifth Year	90 to 150 mins.	1 period of Industrial Arts
Sixth Year	90 to 150 mins.	
Seventh Year	60 to 120 mins.	1 to 2 periods weekly
Eighth Year	60 to 120 mins.	

*See page 10 for suggestions relative to an integrated program.

SUPERVISION

The supervisor or art teacher should be a teacher in the broadest and fullest sense, with abundance of tact, enthusiasm, resourcefulness, and general good sense.

In large districts the special teacher necessarily becomes the supervisor and must secure the cooperation of the grade teacher in order to reach the larger group of pupils.

This is accomplished through a schedule of personal visits to each classroom, where (1) lessons in progress are observed; (2) demonstration lessons (largely for the teacher's benefit) are given; (3) definite and helpful material and instructions are left for the lessons to be given before the next visit.

Further instructions and assistance are given in teachers' meetings. Instruction is given and difficulties are overcome through actual practice. Such meetings should be arranged with a thought of the teacher's obligations in order to secure cooperation in the happiest spirit. The primary or intermediate grade teachers may be brought together in their own building for instruction along lines of general interest to each group. The meeting in itself should be a model to the teacher. The room in which the meeting is held should be arranged as attractively as possible. Every effort should be made to abolish the fear with which so many teachers approach this special subject, and to develop confidence and real appreciation of the true values in art instruction.

Criticism should be kindly and constructive. Cultivate the habit of looking for the good rather than the bad. The supervisor should draw and otherwise demonstrate, make a good appearance, and generally serve as a promoter and champion of art in the community.

ART SUPPLIES

The special teacher or supervisor is expected to be familiar with the various materials on the market, and their economic purchase, distribution, and use. The choice of the right materials for every occasion is necessary if the best results are to be obtained. Effective results are

obtained frequently with less expensive or even waste materials and economies effected thereby.

The art work is sufficiently valuable to warrant the supply in every schoolroom of adequate and worthy materials, but the resourceful teacher will make use also of equipment secured from outside sources; sample wall papers may easily be procured for constructive work. Colored papers can be brought from the homes. Wrapping papers are frequently of pleasing color for drawing and construction work. Dyes may be used for painting if regular school colors are not provided. Paste may be made, and colored crayons are secured at small cost. One copy of a magazine such as the *Ladies' Home Journal* will supply colored prints for schoolroom decoration, colored papers for construction and numerous illustrations. Show them good examples. Give the children the opportunity. They will respond whole-heartedly.

Consideration should be given to the care and distribution of materials. Practice economy, avoid waste, require neatness and orderly plan in all school work.

EXHIBITS

Exhibits of pupils' work offer encouragement to the pupils, and have a socializing effect in establishing closer relations between the home and the school. There should be continuous exhibits of work in the schoolroom and selections from these for the principal's office or reception room. The school or community exhibit and the exhibit provided for some more important occasion are all very necessary in advertising and selling art to a community and creating a sympathetic understanding of its value and cooperation in its development. The neat and orderly mounting and arrangement of exhibition material is in itself a study and a worthy problem of design.

ART PROGRAMS IN THE SCHOOL ASSEMBLY

Short but interesting and effective art demonstrations may be made in the school assembly as frequently as circumstances will permit, for the aesthetic advancement of the entire student body.

Suggested topics and materials:

1. Posing of pupils to represent important pictures and statues.
2. Art in Clothing—a demonstration to set forth the value of well designed clothing.
3. Art in the Home—a demonstration to set forth the value of well designed home and furnishings.
4. Pupil interpretation of some of the pictures on the walls of the school.
5. Stereopticon slides pertaining to numerous art subjects (Consult State Museum, Harrisburg).
6. Motion picture reels—
 "Sculpture in Stone"
 "From Clay to Bronze"
 "The Etcher's Art," and others (Consult Metropolitan Museum of Art, New York City).
7. Pupils give "chalk talks."
8. Demonstration of beauty and color in common manufactured articles.

9. Demonstration of potter and his wheel; weaver and his loom, and other crafts.
10. Illustrated talks by local representatives,—architecture, Oriental rugs, Period furniture.
11. Demonstration, flower arrangement with appropriate vases.
12. Talk on Japanese prints.
13. Dramatization of color discords.
14. Dramatization of color harmonies in dress, business, and home.
15. Illustrated talk on beautiful landscaping of school and home grounds.

TEACHER'S ART CLUBS

Teachers and supervisors of art should continue to do some creative art work for their own pleasure and enrichment, as well as for the impression upon others. Organizations of art clubs have been effected in both city and county units. Outdoor sketching and painting as well as craft work has been carried on and exhibits held and loans of work made to schools. Such organizations of individuals with similar interests in art and art education are stimulating and helpful.

SCHOOL SERVICE

The art teacher and supervisor should assume an interest in and responsibility for the improved appearance of the school building and grounds. Color sketches can be made showing improved planting and landscaping. Signs can be made calling attention to consideration for lawn and shrubbery.

Other suggested projects are the designing and construction of flower boxes, bird houses, bird baths, sun dials, and trellises.

SCHOOLROOM DECORATION

In the interior decoration of schoolrooms two main factors to be considered are pleasing effect and the light reflecting factors. Without sacrificing the artistic harmony of the color scheme, maximum daylight reflection factors without excessive reflection and glare should receive primary consideration. The eyes of the young child are in a formative state, and undue strain at such a period will surely react adversely at a later date.

The ceiling and wall surfaces of a room are secondary sources of light-receiving and reflecting daylight. Increasing the reflection coefficient of the ceiling greatly increases effective illumination by giving more equal diffusion of light. It is, therefore, important to see that the ceilings are as light in color as possible without introducing a glare. White with a slight tint of cream rather than a gray or similar tone is, therefore, the best color for ceilings. A gloss should be avoided.

The colors for side walls should be soft neutral flat-tone light buff or cream tints. These colors are restful to the eyes and afford the maximum reflection factor without introducing a glare or creating eyestrain or fatigue. Walls painted with a good paint in flat-tone or matt finishes, in spite of the popular concept to the contrary, are not appreciably more difficult to clean than gloss finishes.

Woodwork, furniture and window shades should harmonize in tone. All woodwork should have a moderate dark stain, dull finish, such as medium brown, walnut, fumed oak, and weathered oak. Avoid natural wood colors, maple, oak, cherry, birch, etc.

BEAUTIFYING THE SCHOOL

Beautiful school buildings and grounds provide increased attractions and affections for the school and the school life. They reduce the problems of both truancy and discipline. All should cooperate in the creation of this more beautiful and inspiring environment for our boys and girls.

A PRIMARY CONSIDERATION. The equipment of our schools should express above all things suitability, appropriateness, and perfect fitness in every case to particular needs and functions.

SCHOOL WALLS. Walls should be kept plain and suggest warmth, light, and cheer. Tones of buff, cream, or ivory tints are generally preferred. Floors and woodwork should be darker than wall tints, with ceiling lighter still. Flat-tone oil colors may be washed from year to year, and are consequently more economical than water colors. Walls should be washed from top downward. Wall paper is not desirable in the schoolroom.

BLACKBOARDS. The blackboard should be at a reasonable height from the floor, with due consideration for picture space above. The blackboard is a thief of light and deserves consideration as an important factor in schoolroom decoration. It should be kept neat and orderly with appropriate illustrations and designs, and not mar an otherwise attractive room by being an offense to the eye.

DISPLAY PANELS. These have decorative features and provide necessary space for exhibiting pupils' work, current events, etc. They are preferably framed with cork linoleum. Such provision for panels practically guarantees neatness and order, and removes any tendency to drive tacks in fine wood trims.

SCHOOL FURNITURE. Furniture and woodwork should harmonize in tone and finish. Such combinations as cherry desks and dark oak woodwork should be avoided.

PICTURES FOR SCHOOL WALLS. Someone has said that "a room without pictures is like a house without windows," and also that while "we can live without pictures, we can not live so well." "To know pictures is to know History, Biography, Mythology, Literature—to feel religion and respond to the gentle teachings of nature."

Modern processes of engraving and printing make it possible for us to obtain faithful reproductions of the world's great art at reasonable prices.

CHOICE OF PICTURES. Choose carefully those pictures that one may live with day by day and never tire—those that will bring both pleasure and inspiration. A beautiful landscape may open up a window in a bare wall and enlarge the imagination. The spiritual countenance of some great character in history or fiction will exert an incalculable influence and mould character.

Pictures should be chosen with a consideration for the child's age, interests, and general comprehension.

Since a large variety of prints and subjects are available, the artist, the subject, and the quality of the print should in each case be good, if not the best. Subjects may be chosen that are appropriate for any particular classroom; such pictures as relate themselves to history, geography, English, music, home making, etc.

MONOCHROME REPRODUCTIONS. Carbon prints are made direct from an original negative and are truthful and lasting.

COLORS REPRODUCTIONS, when true to the originals, are most desirable, since color is so greatly needed to bring cheer into otherwise dull surroundings.

The great literature of the world and the great music of the world have been disseminated for centuries, but it is only comparatively recently that modern processes of engraving and printing have made possible in our homes and schools these beautiful reproductions of the great art of the world.

FRAMING OF PICTURES. The frame is a setting for the picture and should both protect and enhance it. It should be subordinate to the picture—the moulding simple in design and appropriate in both width and tone. The print should be well mounted and passe partout to the glass to guarantee protection from dust. The framing should be done in the best manner and durability guaranteed. Elaborate gilt dust-catching frames are not suitable in the schoolroom.

HANGING OF PICTURES. Pictures, in both size and shape, should be related to the wall space. Pictures should cling to the wall and not tip forward. Pictures should not rest on blackboard or other moulding. Pictures should be hung from the moulding by two hooks with parallel wires, or the hanging may be concealed entirely. The front wall should have the first consideration.

OTHER OBJECTS OF DECORATION. Plaster casts, reproductions of some of the world's greatest sculpture, may be obtained in plaster at reasonable prices. Avoid plaster imitations of paintings. Reliefs which may be hung upon walls are preferable to statues and busts that so frequently are obstructions and repositories of dust. The effectiveness of the relief or statue depends upon its careful placing and lighting.

Vases for flowers or jardinières for growing plants are necessary factors in schoolroom decoration. Simple, colorful, they not alone enrich the schoolroom, but when well chosen they teach a lesson to be carried to the home.

The American flag should be kept fresh and brilliant, and not allowed to grow dingy and dusty as a permanent fixture, tacked high above a blackboard or below a ventilator.

In some cases, flags have been attached to shade or map rollers at the top of the blackboard and pulled down to view, clean and inspiring for the daily salute.*

Remove cheap and ugly calendars and other objects that detract from the effect of more appropriate and beautiful articles for use and decoration.

Altogether and in every way, an investment in beauty pays. The Director of Art Education, Department of Public Instruction, will gladly advise relative to appropriate pictures and other objects of decoration.

* Section 629, School Laws of Pennsylvania, provides for the proper display of the flag on or near the school as well as within school buildings, and requires that "the board of school directors shall make all rules and regulations for the care and keeping of such flags."

PART II

COURSE OF STUDY FOR KINDERGARTEN AND FIRST SIX YEARS

KINDERGARTEN AND FIRST YEAR

PLANS for the kindergarten and first year embody the essential elements of a well balanced course of study in art and handwork. Such units or centers of activities as family life, nature, a Japanese garden, Thanksgiving or Christmas will require design, pictorial drawing, color, and constructive handwork. In like manner, participation in each and all of these activities will provide elements of growth—plan and order in design, development of the color sense, the imagination, and the ability to manipulate various materials.

It is apparent, then, that while design precedes color study, and constructive handwork precedes representation in the outline, all of these activities are of nearly equal importance, and each should have consideration. A booklet of poems such as is suggested for the first year will require design, drawing and lettering, construction, and pleasing color. The procedure in each of the activities outlined will develop an increasing sense of order, manipulative skills, and growth in the ability to letter and color pleasingly.

The outlines for these years first should be studied as a whole in order to realize the essential elements of growth in these years and the years to follow, and teachers will select the activities essential in the development of the units of study in science, social studies, and other subjects.

The suggestions that follow are organized with both the kindergarten and the first year in mind. They must necessarily be interpreted, however, in terms of the experiences and abilities of the child. For example, the type of artistic expression and the mediums that the child desires to use are likely to differ in the case of the five or six year old child who has had previous kindergarten training from that of the child without such training. So, too, the child with unusual ability and the child with less ability must each be stimulated to express the best that is in him. In short, the success of the course rests in considerable measure upon the degree to which the teacher fits in to the needs and abilities of the pupils in her group.

The primary aim at this period is to encourage the creative, imaginative spirit as opposed to precise procedure and restraint. The fearless play spirit should be stimulated. Varied experiences in illustration, design, color and other activities provide sense training, skills, and interests essential to self discovery and growth.

The essential tools for a program of integration are provided as well as enriching experiences through early contacts with natural beauty and art. The teacher should encourage individual freedom through participation in all the varied activities outlined, and likewise stimulate growth by helpful observations, suggestions, and comparisons.

DESIGN

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Repetition in nature (see Plate I, page 69).
2. Repetition with:
 - a. Crayon on paper.
 - b. Colored paper pasted on background.
 - c. Colored chalk on board.
 - d. Water color, crayons, paste, scissors.
3. Seeds, tablets, lentils, buttons, or other objects may be used to make repetition with variation of alternation in number, interval, size, shape, position, and hue.
4. Pieces of colored paper cut in squares, circles, semi-circles, triangles, lentils colored different colors, pumpkin seeds, macaroni cut in strips, colored chicken corn, buttons, coins, may also be cut for this purpose.
5. Collect clippings from catalogs showing border repetitions.
6. Collect pictures or examples of border repetition in rugs, curtains, dishes, table cloths, knives and forks, spoons, napkins, dresses and jewelry.
7. Designs which have been made by the pupils may be used to decorate rugs, handwork, or problems in units of study such as playhouses, Hallowe'en projects, Christmas toy shop, farm, circus. Christmas gifts for friends and parents.

PROCEDURE

1. Observe and discuss objects and illustrations of repetition in a row. The following suggests a method of building up repetition in a row:
 - a. Repeat the same shape at equal intervals.
 - b. Introduce in alternation another shape.
 - c. Draw lines to connect the shapes and introduce rhythm.
 - d. Complete the design by adding other lines and shapes (see Plate IV, page 72).
2. Pupils should be permitted to choose shapes and colors for design problems.
3. Make with crayons original repetitions in a row (see Plate IV, page 72).
4. Apply original borders to the decoration of objects in school units (see Plate VI, page 74).

SCHOOL SERVICE AND HOME RESEARCH

1. Pupils make an orderly arrangement of objects in school and on school grounds.
2. Make school decorations containing repetition in design.
3. Apply borders to decorate projects related to units of study.
4. Pupils may make schoolrooms and hallways more attractive by displaying designs and collected materials illustrating decoration.
5. Pupils observe at home and elsewhere instances of repetition and report to class.
6. Pupils bring from home objects and pictures, e. g., nature specimens, fabrics, paper mats and napkins, baskets, boxes, and other articles illustrating repetition in rows.

EVIDENCES OF GROWTH

1. Pupils will indicate by the way they carry on their work whether or not they are developing a sense of order.
2. Pupils will show a consciousness of orderly sequence in their environment.
3. Growth in appreciation will be indicated by improvement in the objects constructed for unit problems.
4. Growth in ability to recognize and describe the order that results from repetition of lines, forms, and colors in rows, and ability to arrange and draw original arrangements will be expressed.

COLOR STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Primary colors—red, yellow, blue.
2. Secondary colors—orange, green, purple.
3. Mixture used in making secondary colors—chalk, water color, colored paper, dress material, colored glass, glass crystals, dyes, rugs, alabastine, nature (sky, leaves, flowers), tempera, crayon.

PROCEDURE

1. Games to recognize primary and secondary colors—games of touch, game of flowers, game of hide and find objects of color.
2. A study of poems and rhymes on color.
3. Little plays on color.
4. Mixing colors to obtain secondary colors. Superimpose one color on another using chalk, tissue paper, colored glass.
5. Mix water color, dyes, poster paint, enamels.
6. Apply color tests.

SCHOOL SERVICE AND HOME RESEARCH

1. Pupils decorate the schoolroom with flowers, vases, pictures, and other objects having beautiful color.
2. Pupils' work well arranged in given wall space will make rooms and hallways more attractive.
3. Pupils search at home for primary and secondary colors.
4. Pupils bring to school samples of colored paper, cloth, yarn, and other materials having the primary and secondary colors.

EVIDENCES OF GROWTH

1. Pupils will show increased interest in color, in nature, in the child's environment, and in all problems of design, illustration, and in the construction of school units.
2. Ability to recognize primary and secondary colors in dresses, trees, flowers, books, pictures, lentils, trees, sky, designs, and materials.
3. Ability to match colors used in objects and apply them in illustrations, designs, and in the construction of school units.

LETTERING

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Blackboard, chalk, crayon, paper blocks 2" or 3" from which letters may be cut, ink, lettering pens, $\frac{1}{2}$ " squared paper, 5" high and 4" wide.

PROCEDURE

1. Give preliminary practice of letters on the blackboard with chalk and also on paper with crayons.
2. Practice straight line letters first, then more difficult ones as needed.
3. Draw single line capitals of alphabet.

I L T E F H
A K M N V W X Y Z
O D P R S G Q

4. Cut house numbers.
5. Letter name and school for practice in spacing.
6. Make simple signs for posters used in connection with units of study.
7. Select pictures and paste on large sheets of paper. Cut letters to form a word either above or below pictures showing good spacing.
8. Practice lettering in good size, spacing pupil's name and name of school with chalk, or crayon, or paper.

SCHOOL SERVICE AND HOME RESEARCH

1. Collect examples of simple lettering in magazines and advertisements.
2. Search for big letters in magazine advertisements.
3. Make posters to advertise school activities.
4. The appearance of result sheets in art and other subjects will be improved by well lettered titles and the pupil's name.

EVIDENCES OF GROWTH

1. There will be a growing appreciation on the part of pupils of the importance of lettering in advertising.
2. Ability to recognize the importance of spacing letters.
3. Ability to space letters properly and to recognize the importance of the proper spacing of letters to form words.
4. Ability to cut out and draw simple letters and arrange them to form words.

CONSTRUCTIVE HANDWORK

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Chamois, card, cardboard or wooden loom. String, macaroni or beads, colored paper, manila paper, brass fasteners. Cardboard or straw board, brown wrapping paper, crayons, water color or alabastine paint, enamel paint.
2. Oak tag paper, pasteboard or colored construction paper, scissors, paste.
3. Wooden or cardboard boxes, cretonne or wall paper.
4. Lathes, wooden orange crates, stockings, cotton or other dress materials, crepe, hair, needle, thread, nails.
5. Cardboard or straw board, fasteners or cord.
6. Tin pans or bowls, gravel or small stones, earth, seeds, small plants, modolith, enamel or alabastine.

PROCEDURE

The following units may be used appropriately in developing art materials:

1. Indian unit: Indian headdress or Indian wampum belt; large Indian class book.
Paint part of macaroni in purple water color. Cut the cream and purple macaroni in size of beads. String looms with chamois cut in strips. Weave in form of a wampum belt. Cut Indian feathers from oak tag or manila paper and color. Design Indian border on headdress. Paste or sew feathers to headdress.
Cut cardboard for Indian book. Cover with brown paper. Draw Indian design on cover. Inside pages are made of brown paper. Mount best Indian work in book. Design masks with crayon; cut out and fasten with string.
2. Hallowe'en: lantern; costume; masks.
Make a three cornered lantern by folding paper. Decorate with cat faces.
3. Thanksgiving: favors; menus, or recipe booklet.
Design Thanksgiving motifs on menus. Cut from paper 10" x 15" and fold. Letter appropriate menus for health.
4. Christmas unit: sewing box; Christmas card; toy.
Paste cretonne or wall paper over box; complete with brass fasteners. Cut a stencil of some Christmas motif and apply to card. Finish by lettering a greeting.
5. Puppet show—safety unit: stage; puppets.
Build a puppet stage with lathes and boards from boxes. Make curtains. Make puppets from stockings and dresses. Finished puppets are fastened to lathes. Puppets are to represent figures in a Safety campaign.
6. Valentine unit: valentines; decorations.
Cut designs from white paper to form a lacy background. Place red hearts with pictures and sentiment on the lacy background.
7. Booklet of Poems.
Cover cardboards 9" x 12" with colored construction paper. Insert typewritten sheets of poems, illustrated by the children, in the booklet.
8. Spring unit: Japanese Garden.
Paint tin pans or bowls with enamel, arrange pebbles and soil, model Japanese figures and bridges of modolith, then color with alabastine paint or enamel. Plant seeds or small plants. Arrange in a good design.

SCHOOL SERVICE AND HOME RESEARCH

1. Research work by school of Indian lore. Weapons, utensils. Exhibiting Indian works of art. Making Indian weapons, tools, wigwams, to decorate schoolroom. Best drawings filed in Indian class book which may be consulted from time to time.
2. Decorating room to give Hallowe'en atmosphere. Study the grotesque for costumes, preparing for a party.
3. Emphasize health through art. Exhibit health charts in the schoolroom.

4. Create a school spirit through the making of gifts exhibited in school and given to parents and friends at home.
5. Exhibit poem booklets in the schoolroom as problems in design and color, and using the principles of repetition children have learned.
6. Collect Indian objects, e. g., vases, Indian utensils from the home in order to display in the schoolroom.
7. Secure cardboard or wooden boxes from home for Christmas unit.
8. Collect wooden boxes, materials, for puppets. Stockings, cotton string, dress. Materials: wire, needles and thread, making their own puppet shows at home.
9. Secure cards or booklets with poems of sentiment which may be used in valentines.
10. Look for books of children's poetry securing them for a loan to the school.
11. Collect pans or bowls from home, also seeds or plants, small stones, and earth.

EVIDENCES OF GROWTH

1. A growing appreciation by pupils of the color, design, and form in primitive art.
2. An appreciation of fun in art relative to the grotesque and beautiful in costume and decoration.
3. Appreciation of the opportunity to make something beautiful for home and friends.
4. An appreciation of the part played by color, form, and art in general in producing a play.
5. An appreciation of poetry and illustration as related one to the other.
6. Ability to derive enjoyment out of creating original things for particular season of the year.
7. Growing ability in working out projects individually and in groups.
8. Development of skill in handling materials and tools in constructing projects.

REPRESENTATION

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Chalk for demonstration on the blackboard, crayons, water colors, alabastine for friezes, silhouette and colored papers. A movable paper manikin of human figure and of an animal having movable head, arms, and legs, to show action.
2. Objects and plant life in mass.
3. Toys and objects of interest to the child from memory and observation.
4. Elements of buildings.
5. Elements of landscape, trees, bushes, with and without leaves.
6. The effect of near and far.
7. Friezes for units of work.

PROCEDURE

1. Observe and discuss pictures of children in different poses, e. g., standing, walking, running. Emphasize proportion and relative position of head, body, arms and legs.

2. Practice drawing single figures in mass with colored crayons. Free expression.
3. Discuss the results from the standpoint of action and proportion.
4. Teacher may demonstrate how to draw a figure by first indicating action with ellipses or lines and then filling out the form with color.
5. Pupils draw a large single figure in action. Head and feet to come near the top and bottom of the paper. A manikin of the figure or animal form made of cardboard having head, arms, legs, fastened with rivets so they may be moved in any position. May be used by the teacher to demonstrate proportion and action.
6. Make mass drawings of animals and other nature forms and objects, in mass representing characteristic shape and color. Refer to Grade III for directions relating to frieze projects.

SCHOOL SERVICE AND HOME RESEARCH

1. Use drawings as a means of expressing ideas and facts related to the units of study.
2. Improve the appearance of the school through the display of art work well arranged in the wall spaces.
3. Collect pictures of people and objects in the home for school reference use.
4. Draw people and objects in the home from memory and observation.
5. Collect pictures of children from magazines and story books.
6. Collect paper dolls and their dresses, toys, and objects related to units of work.
7. Collect pictures which illustrate objects as they appear near and far in landscapes.

EVIDENCES OF GROWTH

1. A growing appreciation of form in people and objects.
2. An appreciation of the unified result of the children's work through an exhibition of the people and objects drawn in connection with various units of study.
3. Facility in drawing objects in relation to the illustration of subjects in units of study.
4. Ability to draw objects from memory and to compose them in illustrations.

PICTURE STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pictures related to the units of study such as Farm Life which would include
 - The Market Cart—*Gainsborough*
 - The Cornfield—*Constable*
 - Bringing Home the New Born Calf—*Millet*
 - The Belated Kid—*Hunt*
 - Following the Plow—*Kemp Welch*
 - Going to Market—*Troyon*
 - The Herd—*Van Marcke*
 - The Horse Fair—*Bonheur*

PROCEDURE

1. The teacher should make careful preparation for the picture study lesson, with consideration for child understanding and approach.
2. There should be provided a good color print of the subject for study.
3. A few moments should be given to attentive observation and contemplation of the picture.
4. Pupils will describe what interests them in the picture.
5. The teacher will develop further interest in and understanding of the picture and develop an association of ideas through the children's own experiences.
6. The picture may provide opportunity for dramatic interpretation. The picture may be articulated with music, poetry, and other subjects.

SCHOOL SERVICE AND HOME RESEARCH

1. Secure pictures for use in schoolroom decoration.
2. Collect clippings from magazines of pictures of farm life.
3. Obtain information about artists and their work, at home and elsewhere, and review in the classroom.

EVIDENCES OF GROWTH

1. Increasing interest in pictorial art in school and in the home.
2. Appreciation of beauty in the farm and community environment.
3. Appreciation of the value of drawing and arrangement of objects to express ideas about farm life in the country.
4. Appreciation of how the artist represents distance upon a flat surface.
5. Interest in pictures at home and at school.
6. Increasing ability to interpret the meaning of pictures through oral and written expression.
7. Increased facility in the use of color, and improvement in picture composition through picture study.

SECOND YEAR

THE plans for the second year embody the essential elements of a well balanced course of study in art and handwork. Such units or centers of activities as the home, the seasons, and Thanksgiving or Christmas will require design, pictorial drawing, color and constructive handwork. In like manner, participation in each and all of these activities will provide elements of growth—plan and order in design, development of the color sense, the imagination and the ability to manipulate various materials.

It is apparent then that while design appears to precede color study, and constructive handwork precedes representation in the outline, all of these activities are of nearly equal importance and each and all should have consideration. A booklet of nature and the seasons, for example, will require design, drawing and lettering, construction, and pleasing color. The procedure in each of the activities outlined will develop an increasing sense of order; manipulative skills and growth in the ability to letter and color pleasingly.

The outlines for these years should first be studied as a whole in order to realize the essential elements of growth in these years and the years to follow, and teachers will select the activities essential in the development of the units of study in science, social studies, and other subjects.

In the second year there is developed through design, color, and illustration, a sense of order, the training of the color sense, and the ability to give graphic expression to ideas.

Advance is made over the previous year in design procedure, color observation, lettering ability, and constructive skills. Emphasis is placed upon freedom of expression with additions to the graphic vocabulary, and observation of action in animals and people. New and varied contacts with natural beauty and art will lead to pleasurable interests of a high order.

DESIGN

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Paper motifs from nature and apply as a unit for an all-over pattern in a field.
2. Media for field patterns: water color, crayon, tempera, colored paper.
3. Clippings from seed catalogs, etc., illustrating repetition.
4. Examples of pictures of objects used in school units that may be used as reference.
5. Lentils, tablets, splints, buttons, corn for arrangement of field patterns.
6. Examples of textiles, wall paper, embroideries, bead work, pictures of rugs and curtains.

PROCEDURE

1. Continue study of repetition in rows, (see Plate I), and apply to units of study selected for Grade II e. g. town, village, city, Christmas problems, Indians of different localities and spring.
2. Arrange more complicated borders from lentils, papers and then painting or crayoning with good color in light and dark values.
3. Use the art problems in the school units as the basis for the objects requiring border decoration, e. g. Indian head dress, Indian rug borders, etc.
4. Study pictures and objects illustrating repetition in a field (see Plate I).
5. With lentils, buttons, seeds, beads, or tablets, experiment arranging a field pattern.
6. Observe repetition in a field (surface pattern) in nature and art (see Plate I). Make original designs for field patterns. Some of the patterns may be used to decorate problems in the units of study.
7. Draw with crayons original design for field pattern. For method of building up a field pattern see Plate IV.

SCHOOL SERVICE AND HOME RESEARCH

1. Exhibit loan collection of textiles as prints, silks, laces, cretonnes, table scarfs to show design in a field.
2. Apply design to beautifying of problems in construction and in the school units.

3. Schoolrooms and hallways are made more attractive by the display of pupils' designs and collected material illustrating decoration.
4. Cite instances of repetition observed at home and elsewhere.
5. Bring from home objects and pictures, e. g. nature specimens, fabrics, paper mats and napkins, baskets, boxes, etc., illustrating repetition in rows and fields.

EVIDENCES OF GROWTH

1. Desire to do things in an orderly way and become more conscious of the orderly sequence in their environment.
2. Interest in nature and the decorative arts will be stimulated, and creativeness and initiative developed.
3. Growth in ability to recognize and describe the order that results from the repetition of lines, forms and colors in field patterns, and the ability to arrange and draw original arrangements; also the ability to plan an original design for a project in handwork.

COLOR STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Crayon, water color, colored papers.
2. Specimens from nature. Objects and materials having primary and secondary colors. Color devices.
3. Specimens, pictures, objects, textiles, flowers, ribbons, yarns, cloth, pottery and chalks.
4. Specimens having light and dark color.
5. Arrange crayons in box according to direction.

PROCEDURE

1. Refer to chart having a color wheel and show pictures having primary and secondary colors.
2. Draw rainbow showing warm colors and cool colors.
3. Arrange specimens in groups, e. g. blue groups, violet groups, etc.
4. Recognition of warm colors—orange, yellow and red, and of cool colors—green, blue, purple. Apply to art problems belonging to units of study, e. g., town, city, village, Indians. Read story of Christmas, spring, holidays, parties.
5. Acquaint the child with light and normal values of colors; drill in discrimination of these values.
6. Practice making light and dark values (tints and shades) of the standard colors. Apply to the art problems in the units of study; also holiday parties, etc.
7. Identify colors and values in all objects and in surroundings. Match color of specimens with water color or crayons.
8. Group pieces of colored paper or textiles, cloth and wall paper, according to tints and shades.
9. Paint border designs using colors found in objects, pictures, clothing, flowers, and textiles.
10. Color games and dramatization of color facts.
11. Color tests; true and false; completion tests; selection tests.

SCHOOL SERVICE AND HOME RESEARCH

1. A most important factor in making the study of art more interesting.

2. Creates a desire to decorate the schoolroom with flowers, vases, pictures, and other objects having beautiful color.
3. Provides result sheets which, if well arranged in given wall spaces, will serve to make the rooms and hallways more attractive.
4. Search for evidences of warm and cool colors at home.
5. Bring to the school samples of colored paper, cloth, yarn, etc., having light and dark values of the six spectrum standard hues. A chart may be made using the best samples.

EVIDENCES OF GROWTH

1. Appreciation of color in the child's environment.
2. Appreciation of beauty expressed in such things as the warmth of the fire, the coolness of the sky and shadows.
3. Increased interest in the problems in design, illustration, and in the construction of school units.
4. Ability to recognize primary and secondary colors; also the normal, tint, and shade of each color.
5. Ability to use these colors and their tints and shades in design, in illustration, and in the construction of school units.

LETTERING

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Blackboard, chalk, crayon, paper blocks $2\frac{1}{2}'' \times 2''$, or larger.
2. Arrangement of letters pasted on paper to demonstrate spacing.
3. Demonstration of lettering with chalk at the blackboard.
4. Use of examples of simple lettering to demonstrate spacing.

PROCEDURE

1. Review practice of letters on blackboard with chalk.
2. Practice cutting and drawing of letters and numerals.
3. Cut out all capitals and numerals from colored paper $2\frac{1}{2}'' \times 2''$.
4. Build up simple words from cut-out letters.
5. Review drawing of freehand letters emphasizing upper case letters, and use these letters in combinations to form words.
6. Letter and design classroom poster.
7. Letter program of exhibition of school work when a unit of work is finished.
8. Decide on slogan for school poster for exhibition. Use best cut-out letters for the words arranged on poster.
9. Cut silhouettes for picture used as illustration. Class arrange spacing of words and silhouette on the class poster.
10. Use ruler guide lines on portfolio for the spacing of letters.
11. Practice arrangement of border and spacing for lettering on programs.

SCHOOL SERVICE AND HOME RESEARCH

1. Letter titles on school work.
2. Make posters to advertise school affairs.
3. Letter invitations and programs for school affairs.
4. Search for good, straight letters in magazines at home.
5. Collect advertisements on healthful foods.
6. Collect pamphlets of advertising and booklets sent to the home.

EVIDENCES OF GROWTH

1. Ability to cut and draw letters and arrange them to form words.
2. Ability to recognize the importance of good spacing and good letter forms.
3. Appreciation of lettering as a means of communicating school events to the parents.

CONSTRUCTIVE HANDWORK

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Home unit: mats, flower pots, greeting cards, original designs for borders.
Unbleached muslin or burlap, heavy paper or cardboard. Square or circle 6". Crayons or stick prints.
2. Masks for Hallowe'en or lanterns for Hallowe'en party. Colored paper or paper bags large enough for head to enter. Crayons, scissors.
3. Novelty for Thanksgiving table. Clay or modolith.
4. Christmas gifts for mother, father, brother, or sister. Handkerchief case, ash trays, toys.
Wall paper, colored tissue paper, cardboard, scissors, paste, brass fasteners. Clay or modolith. Colored construction paper or basswood.
5. Valentine party unit: valentines, hats.
Colored paper, white paper, paste, scissors, pictures of little people from magazines, colored crepe paper or manila paper or news cut.
6. Easter unit: basket, eggs, window tie-back for curtains.
Colored paper, purple and yellow; weaving of paper into mats. Cardboard, paint, clothes pins that hinge.
7. Spring unit: flower holder.
Glass or mayonnaise jar, scissors, paste, colored paper, stones, pebbles, bulbs.

PROCEDURE

1. Cut burlap or unbleached muslin. Apply designs around edges showing repetition.
2. Draw original faces in bags. Cut out ears and paste on bag faces. Color faces. Make lanterns out of paper bags. Draw faces upon them. Paste colored strips to top and bottom. Add a paper handle.
3. Model a turkey, chickens, ducks, fruits, or vegetables, and color in opaque paint or enamel. Coat with white shellac.
4. Cut cardboard $13\frac{1}{2}" \times 6"$. Bend cardboard 6", 6", $11\frac{1}{2}"$. Cover with selected wall paper from sample wall paper books. Line the case with colored tissue paper. Round the edge of flap. Fasten brass fasteners on envelopes as in commercial envelope.
5. Model an ash tray. Paint cover with white shellac.
6. Construct a paper toy.
7. Make designs for valentines. Construct paper hats.
8. Make woven hats into baskets and attach handles. Cut rabbits, ducks, chickens, Easter flowers from cardboard, and color with crayons. Paste or nail to clothes pins.
9. Plant and grow bulbs in glasses or mayonnaise jars. Design woven or paper cover to contain glasses or jars.

SCHOOL SERVICE AND HOME RESEARCH

1. Make mats to be put to use in the schoolroom.
2. Give the schoolroom the atmosphere of the particular season, and through the art projects charge the school atmosphere with the Christmas spirit of giving.
3. Develop the Easter spirit in the schoolroom with exhibits of school art work relative to the season.
4. Encourage the use and exhibition of plants and flowers in the schoolroom, and provide lessons in flower arrangement.
5. Bring from home models of objects as animals, figures, hinged clothespins, and other objects and materials.
6. Collect glasses, jars, bulbs, from home.

EVIDENCES OF GROWTH

1. The application of a design in repetition to something useful.
2. The appreciation of the grotesque at Hallowe'en time, and a measure of fun in art.
3. Appreciation of the giver's own participation of the making of the Christmas gift and unselfishness in giving.
4. The love and appreciation for others through valentine sentiment and remembrances.
5. Ability to enjoy color and to recognize order in design; also growth and color in nature.
6. Initiative in working upon projects individually and in groups, and increasing skill in handling materials and tools in constructing projects.
7. Forming good working habits when using paste and other mediums, and the development of satisfaction and pride.

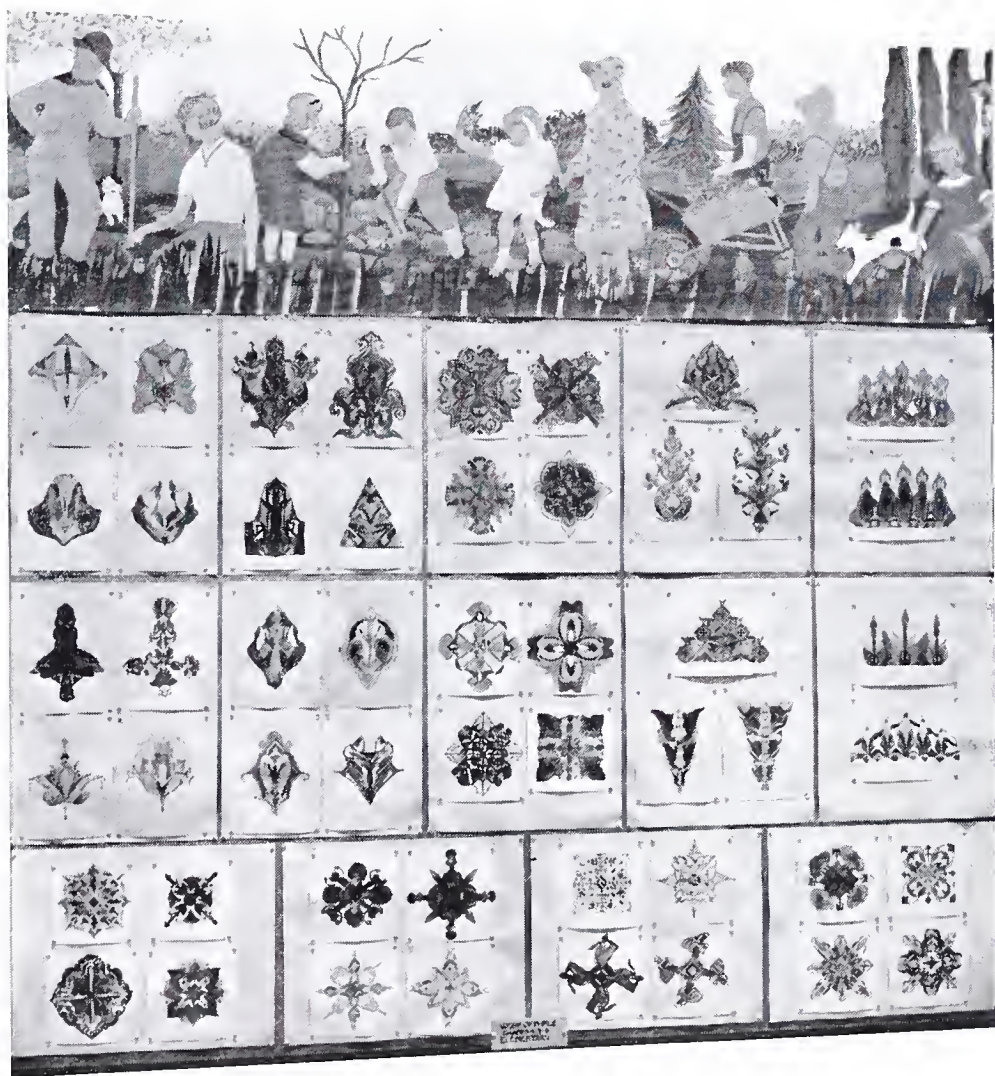
REPRESENTATION

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Chalk for demonstration on the blackboard.
2. Crayons.
3. Water color.
4. Alabastine for friezes.
5. Silhouettes and colored papers.
6. Movable paper manikin of a human figure and an animal that can move head, arms, and legs to show action.

PROCEDURE

1. Draw in mass the human figure in different positions, e. g. standing, walking, running, etc.
2. Draw groups of two figures in action.
3. Draw groups of several figures representing a crowd. Draw front and back views of head.
4. Draw in mass, animals, birds, plant forms, toys, trees, landscapes, houses and other objects to form a graphic vocabulary for illustrations related to the units of study.
5. Observe the effect of distance upon the appearance of objects in pictures and apply to illustrations.
6. Draw creative illustrations and friezes related to the units of study.



INFINITE VARIETY IN CREATIVE DESIGN WITH DECORATIVE FRIEZE—ELEMENTARY

7. Observe and discuss pictures of children in different poses—standing, walking, running, etc. Emphasize proportion and relative posture of head, body, legs, and arms.
8. Practice drawing single figures in mass with colored crayons. Free expression.
9. Discuss results from standpoint of action and proportion.
10. Teacher may demonstrate how to draw a figure by first indicating action with ellipses or lines, then filling out the form with color.
11. Observe how groups of figures are composed in pictures. Pose two or more pupils, and observe how one figure hides parts of the other. Pupils draw two or more figures and add background. Encourage drawing large figures to fill the paper.
12. Mass drawing of animals and other nature forms, and objects related to units of study should precede the making of illustrations.
13. Refer to Procedure, Grade II, for friezes.

SCHOOL SERVICE AND HOME RESEARCH

1. The use of drawing as a means of expressing ideas and facts related to the units of work.
2. Improve the appearance of the school through the display of art work well arranged in wall spaces.
3. Collect and bring to the school from the home: toys, works of art in textiles, pottery, furniture, materials of all sorts.
4. Make collections of pictures related to the unit studied.
5. Bring from home animals and pets for models.
6. Collect pictures of children in different postures and actions.
7. Collect pictures of wild and domestic animals, and toy animals.
8. Collect toys and objects related to units of study.
9. Collect pictures which illustrate objects as they appear near and far in landscapes.

EVIDENCES OF GROWTH

1. Growing appreciation of beauty in line, color, and form in nature and in the arts.
2. Growing interest in pictures and illustrations, and the appreciation of the value of drawing as a means of expression.
3. Develops a graphic vocabulary of typical forms to use in illustration related to units of study.
4. Increased ability to represent the characteristic form and color of objects and to draw from memory and imagination.

PICTURE STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pictures related to the units of study:

INDIAN LIFE

Indian Sculptor—*Brush*

The Retreat—*Leigh*

Solemn Pledge—*Ufer*

SPRING

Spring—*Mauve*

Morning at the Lake—*Corot*

Spring Dance—*Van Stuck*

Spring on the Delaware—*Yates*

VILLAGE, TOWN, AND CITY

- Church at Vernon—*Monet*
Dinan, Brittany—*Richmond*
View of the City of Delft—*Vermeer*
Paris Boulevards—*Renoir*
Fifth Avenue—*Hassam*

STORY OF CHRISTMAS

- Holy Night—*Correggio*
Madonna and Child—*Botticelli*
Sistine Madonna—*Raphael*
Madonna of the Chair—*Raphael*

PROCEDURE

1. The teacher should make careful preparation for the picture study lesson, with consideration for child understanding and approach.
2. There should be provided a good color print of the subject for study.
3. A few moments should be given to attentive observation and contemplation of the picture.
4. Pupils will describe what interests them in the picture.
5. The teacher will develop further interest in and understanding of the picture and develop an association of ideas through the children's own experiences.
6. The picture may provide opportunity for dramatic interpretation. The picture may be articulated with music, poetry, and other subjects.

SCHOOL SERVICE AND HOME RESEARCH

1. Provides a background of information relating to picture composition which will be a valuable aid in creating illustrations and frieze decorations.
2. Secure clippings from magazines of pictures related to the subjects in picture study.
3. Secure information about artists and their work at home and elsewhere.

EVIDENCES OF GROWTH

1. Interest in pictorial art in the school and home.
2. Appreciation of beauty of color and arrangement of objects in pictures.
3. Appreciation of the value of drawing and arrangement of objects to express ideas.
4. Appreciation of how the artist represents distance upon a flat surface.
5. Increased interest in pictures in the school and home.
6. Ability to interpret the meaning of pictures through oral and written expression.
7. More intelligent use of color and improvement in picture composition through picture study.

THIRD YEAR

FOR the third year the plans embody the essential elements of a well balanced course of study in art and handwork. Such units or centers of activities as early man, shelter, clothing, and Thanksgiving or Christmas will require design, pictorial drawing, color and constructive handwork. In like manner, participation in each and all of these activities will provide elements of growth, plan and order in design, development of the color sense, the imagination and the ability to manipulate various materials.

It is apparent then that while design appears to precede color study, and constructive handwork precedes representation in the outline, all of these activities are of nearly equal importance and each and all should have consideration. A booklet of nature and the seasons, for example, will require design, drawing and lettering, construction, and pleasing color. The procedure in each of the activities outlined will develop an increasing sense of order; manipulative skills and growth in the ability to letter and color pleasingly.

The outlines for these years should first be studied as a whole in order to realize the essential elements of growth in these years and the years to follow, and teachers will select the activities essential in the development of the units of study in science, geography, and other subjects.

This year's work continues to encourage free illustration and the graphic expression of varied experiences and ideas. The picture vocabulary is enlarged and the grouping of figures with backgrounds is developed. Through design and other activities there should be growth in creative abilities and recognition of more hues of color and their application.

Stimulate observation and develop more accurate lettering and neatness and skills in all constructive handwork. Enriching contacts with natural beauty and art through nature and picture study lead to finer interests and appreciation.

DESIGN

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Crayons or paints, colored wooden lentils, pasteboard tablets, seeds and buttons for making design arrangements.
2. Objects and pictures illustrating design principles.
3. Sketches at the blackboard with colored chalk to demonstrate the method of building up a central balanced design.
4. Creative Design—make original central balanced units. Introduce alternations of size, shape, color, etc.
5. Some of these designs may be used to decorate covers for written work, mats, programs, projects in constructive handwork.
6. Fibre or wooden objects for decoration projects.

PROCEDURE

1. Review repetition in nature and art in a row and in a field (see Plate I).
2. Observe and discuss examples of repetition around a central point in nature and art.

3. Discuss collected objects and illustrations of central balance in nature and art.
4. Practice making central balanced units with movable materials, e. g. seeds, lentils, buttons, sticks, tablets, etc. (See Plate II).
5. Make original designs in central balance with crayons, using spots and lines.
6. Apply central balanced units to the decoration of problems in the school units and handwork projects.
 - a. Method of building up a central balanced design. Draw in mass a shape for the center.
 - b. Repeat at equal intervals another shape around the central shape.
 - c. Repeat another shape around the first sequence and continue adding shapes, in like manner, until the design is completed.
7. Pupils should be encouraged to choose shapes and colors for their designs. Lines and dots may be used with shapes to give greater variety and unity to the design. Discuss results and redraw for improvement (see Plate V).

SCHOOL SERVICE AND HOME RESEARCH

1. Schoolrooms and hallways made more attractive by the orderly display of pupils' designs and collected illustrations of decorating.
2. Orderly arrangement of written compositions, bulletin boards, pictures, and other objects in the classroom.
3. Attractive covers for written compositions and other papers.
4. Beautifying projects in constructive handwork.
5. Enrichment of the units of study.
6. Search to discover examples of central balanced arrangement at home and elsewhere. Cite these examples in classroom discussion.
7. Collect objects and pictures illustrating central balanced decoration.
8. Search every available source for pictures and objects giving information of decoration related to subjects to be illustrated or to the units of study.

EVIDENCES OF GROWTH

1. The understanding that order is the fundamental basis of beauty in nature, art, and life itself.
2. A growing interest in nature and in the decorative arts.
3. Ability to recognize and describe the order that results from the repetition of lines, shapes, and colors around a central point (Central Balance).
4. Ability to create and draw original arrangements of lines, shapes, and colors in central balance and to plan an original design for a project in handwork.

COLOR STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Crayons, paper.
2. Tumblers containing water colored with crepe paper or primary hues.
3. Tissue paper or primary hues.
4. Flowers, leaves, plain colored fabrics, pictures.

PROCEDURE

1. Teacher demonstration: Pour together two primary colored liquids or hold together two primary colored pieces of tissue paper to show how a secondary color is procured.
2. Review primary and secondary colors—red, yellow, blue; orange green, violet.
3. Study the six intermediate hues: red-orange, yellow-orange, yellow-green, blue-green, blue-violet, red-violet.
4. Practice mixing colors to produce intermediate hues.
5. Match intermediate hues in nature and art.
6. Practice blending neighboring primary and secondary colors in the spectrum with crayons, to produce intermediate hues.
7. Collect samples of colored paper, fabrics, flowers, pictures, etc., having color like intermediate hues.
8. Match with crayons some of the color samples.
9. Application of intermediate hues in creative design problems.

SCHOOL SERVICE AND HOME RESEARCH

1. Interest in decorating the schoolroom with flowers, vases, pictures and other objects having beautiful color.
2. Provides result sheets which, if well arranged in given wall spaces will serve to make the rooms and hallways more attractive.
3. Search at home for evidence of intermediate hues of color and bring to school samples of colored paper, cloth, ribbon, yarn, etc., having intermediate hues.
4. A chart for school use may be made of the best samples.

EVIDENCES OF GROWTH

1. Observation of color in nature, and in the child's environment.
2. Understanding of variations of color hues, which is the basis of appreciation.
3. Increased interest in the problems in design, illustration, and in the construction of school units.
4. Ability to differentiate between primary, secondary, and intermediate hues in color.
5. Ability to apply intermediate hues in design, illustration, and in the construction of school units.

LETTERING

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Single line capitals drawn or cut without dictation.
2. Poster lettering and applied lettering problems:
 - a. Lettering result sheets in drawing and design with name of school and pupil.
 - b. Covers and folders for written work: signs, invitations, and gift cards, announcements, and simple posters.
3. Pencils, crayons, and squared paper. Because of the necessity of slanting their script writing, children should practice lettering on squared paper in order that all upright lines are vertical.
4. Squared paper should be followed by plain paper still using a horizontal line to keep words from running up or down hill.

5. Poster lettering should be made large and put on large paper, in order that it should mean "poster" in connection with suitable picture.
6. Health signs, also direction signs, can be made from oak tag in order that they may be replaced as they become soiled.
7. Invitations and gift cards and announcements can be made from papers best suited to the occasion, retracing pencil letters with crayon for emphasis.

PROCEDURE

1. On squared paper, the alphabet is practiced by groups first mastering the straight line letters and proceeding to the curved letters, half curved, then whole curved.
2. Poster letters first cut from squared paper will give the child some of the boldness necessary for quick and easy reading.
3. Poster letters should next be drawn and used in words for placing on a poster, for health, travel, etc.
4. Health signs, direction signs, and public announcements should be particularly well spaced and the words spelled correctly.
5. This work should be done in pencil outline and then emphasized in line or solid mass with crayon.
6. In labeling result sheets, observe uniform location of the pupils' names, etc., usually in lower right corner of the sheet.
7. Rule two horizontal lines for the height of letters and proceed with lead pencil freehand.

SCHOOL SERVICE AND HOME RESEARCH

1. Schoolroom activities may be brought to the attention of children in other grades by advertising posters and announcements.
2. The appearance of result sheets in art and other subjects will be improved by well lettered titles and pupils' names.
3. Signs pertaining to order, cleanliness, and health will create a desire to assist in maintaining order and neatness in the school.
4. Collect clippings from newspapers and old magazines illustrating good lettering.
5. Reasons for selections made should be given much importance in class discussion.

EVIDENCES OF GROWTH

1. Interest in lettering as used in advertising.
2. Better proportion and greater skill in forming letters and words.
3. The ability to letter and space well a simple poster, signs, invitations and announcements of school work, and to know why certain types and sizes of lettering are used on these various pieces.

CONSTRUCTIVE HANDWORK

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Table decorations for a Hallowe'en party using paper napkins.
2. Place cards for a Thanksgiving dinner table. Heavy cards that will stand when folded.
3. Christmas gifts such as button bag for mother using unbleached muslin; desk calendar for father, using heavy paper and calendar pad; toy for brother, sister, or friend.

4. Valentine Day: Old fashioned bouquet, using lace doily and varied colored tissue paper.
5. Easter: Chickens made from eggs; hard boiled eggs; oak tag and colored paper.
6. Spring: Garden markers,—basswood and saws, poster paint, shellac; bird booklets,—construction paper and card for booklets.

PROCEDURE

1. Decorate the paper napkins with border designs.
2. Construct baskets having sixteen squares and decorate the sides with borders or single axial units.
3. Thanksgiving pictures should be drawn with sufficient paper at the base for name and turnbacks for support. Cut out around pictures.
4. The small stencil design may be applied with wax crayon on finished bag and pressed with a hot iron.
5. Desk calendar should be folded in thirds and the calendar pad with the picture pasted on the front.
6. Cut out rag doll monkey so that the hand may be inserted to make it perform. Stuff the head with paper.
7. Paint egg and place on stand or base of oak tag. Add paper head, wing and tail. Use heavy paper.
8. Design and cut out markers, fasten on sticks, paint and shellac.
9. A considerable amount of material used in construction should be brought from home.

SCHOOL SERVICE AND HOME RESEARCH

1. To provide motor experience.
2. To provide experience in the use of materials, tools, and processes. To make thought concrete.
3. Creating a school spirit through making and exchanging gifts.
4. Collect at home any pictures and objects that will be suggestive of Halloween, Thanksgiving, Christmas, Valentine Day, Easter, and other special days.
5. Observe decorations for Hallowe'en, Thanksgiving, Christmas, and other special days, in stores and elsewhere, and report observations in the classroom.

EVIDENCES OF GROWTH

1. An appreciation of the value of handwork in making useful objects.
2. Appreciation of structural as well as decorative design.
3. Appreciation of the privilege of making gifts for others.
4. Realization of the necessity for neatness and skill in making things.
5. A realization of the joy that comes from working and creating things through one's own efforts.
6. Increased skill in handling tools, materials; in constructing projects.
7. Initiative in working out projects individually and in groups.
8. Greater neatness in cutting, fitting, and pasting parts together.
9. Development of good habits of work and creative ability.
10. Ability to think through a problem.

REPRESENTATION

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Media the same as in Years I and II.
2. Illustrations in reading books and pictures in which figures and animals are represented.
3. Single and grouped human figures in action and in repose.
4. Front, side, and back views of the head.
5. Animals, birds, plant forms, houses and other buildings in mass to form a graphic vocabulary for use in illustrations related to units of study.
6. Creative illustrations and friezes related to the units of study.

PROCEDURE

1. Teach the effect of distance upon the color and size of objects, horizon, foreground and background in pictures, and apply to the illustrations.
2. Study proportion of head, body, arms, and legs, and represent same with ellipses or lines.
3. Draw the figure in mass in different positions expressing action, e. g. walking, running, etc. First sketch ellipses or skeleton lines for the figure, and then apply color for clothing.
4. Study groups of people in pictures, and pupils posed in front of room, and draw from memory.
5. The making of illustrations for the units of study should be preceded by the drawing of objects related to the subject. These illustrations should be creative rather than copied from pictures.
6. Frieze projects should be executed by selected groups of pupils of high art ability working together. A preliminary sketch on a small scale may be made first. The principal objects in the frieze are then sketched in with chalk or charcoal and, after corrections are made, color may be applied. Finally the background should be drawn and colored.

SCHOOL SERVICE AND HOME RESEARCH

1. The use of drawing as a means of expressing ideas and facts related to the units of study will vitalize the teaching of other curriculum subjects.
2. Improvement in the appearance of the school through the display of art work well arranged in wall spaces.
3. Make scenery as a background for dramatization.
4. Collect and bring to the school clippings and pictures illustrating the human head, also pictures illustrating figure composition.
5. Bring to school specimens for nature drawing lessons, and objects for lessons in object drawing related to the subjects to be illustrated and the units of study.

EVIDENCES OF GROWTH

1. Interest in pictorial art and a keener interest in pictures and illustrations.
2. Appreciation of the value of drawing as a graphic language to illustrate facts and express ideas particularly related to other curriculum subjects.

3. Appreciation of beauty in form and color in nature, art, and in common objects used in daily life.
4. Ability to illustrate quickly and accurately by the use of drawing various attitudes of the head and body.
5. Ability to sketch the front elevation of a house so that it will really appear as a house capable of being lived in.
6. Ability to apply backgrounds in illustrations and to illustrate simple themes.
7. There should be improvement in the technique of drawing over that of the preceding grade.

PICTURE STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pictures related to the units of study:

GREEK LIFE

Reading from Homer—*Alma Tadema*
 Pictures of Greek Sculpture—
 Venus de Milo
 Winged Victory of Samothrace, etc.

PASTORAL PEOPLE

Harvesters at Rest—*L'Hermitte*
 The Sower—*Millet*
 The Gleaners—*Millet*
 Ploughing—*Bonheur*
 Stone Breakers—*Courbet*

AUTUMN AND WINTER

The Mill Pond—*Inness*
 Autumn Oaks—*Inness*
 September Fields—*Garber*
 The Quarry—*Garber*
 Icebound—*Metcalf*
 Midwinter—*Lie*
 Winter in Russia—*Grabar*

PROCEDURE

1. The teacher should make careful preparation for the picture study lesson, with consideration for child understanding and approach.
2. There should be provided a good color print of the subject for study.
3. A few moments should be given to attentive observation and contemplation of the picture.
4. Pupils will describe what interests them in the picture.
5. The teacher will develop further interest in and understanding of the picture and develop an association of ideas through the children's own experiences.
6. The picture may provide opportunity for dramatic interpretation. The picture may be articulated with music, poetry, and other subjects.

SCHOOL SERVICE AND HOME RESEARCH

1. Provides opportunities for creative oral and written expression.
2. Provides a background of information relating to picture com-

position which will be a valuable aid in making creative illustrations and friezes.

3. Collect clippings from magazines of pictures related to the subjects in picture study.
4. Obtain information about artists and their work at home and elsewhere, and review in the classroom.
5. Reports upon pictures observed in exhibitions, art galleries, art museums, libraries, and stores.

EVIDENCES OF GROWTH

1. Interest in pictorial art in the school and home.
2. A desire to have more and better pictures in the school, and home.
3. Appreciation of beauty in nature and life as revealed by the artist.
4. Appreciation of the method of representing distance on a flat surface.
5. Ability to interpret pictures orally and in writing.
6. Improved composition of original illustrations and friezes.
7. More active interest in picture exhibitions.

FOURTH YEAR

IN the fourth year the plan continues to embody the essential elements of a well balanced course of study in art. These activities follow in the outline from design and color study through to constructive handwork and art appreciation, but in a progressive integration program, various units of study will require experience in each and all of these essential elements. For example, a gift or a unit related to geography, science, or the social studies will require design illustration, lettering, construction, and pleasing color. As these activities proceed there will be growth in design, ideas, creative drawing, construction, color arrangements and appreciation.

It is evident that the entire course for these years should be studied in order to appreciate the importance of complete participation in all the elements essential in a progressive program of integration, and providing at the same time growth in both expression and appreciation in these particular years as well as for the years to follow.

The work of this year leads to further observation, experiences, and skills in representing various elements in an illustration. Free illustration and imaginative drawing is continued with studies in figure drawing, landscape, and the appearance of objects. Design, color, and other activities provide ideas of design for various purposes and a growing sense of color selection and use. Balance and progression are studied in nature and design, and the color sense is developed through exercises in values.

Through constructive handwork, tools, materials, and skills, abilities are developed applicable to units of work and an integration program. New tools and materials are presented with attention to neatness and skill of execution and the use of objects as gifts and in units of work.

DESIGN

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Crayons or paints.
2. Colored wooden lentils, colored sticks, pasteboard tablets, seeds, buttons, for making design arrangements.
3. Objects and pictures illustrating design principles.
4. Sketches at the blackboard with colored chalk to demonstrate the method of building up an axial-balanced design.
5. Fibre or wooden objects for decoration projects.
6. Clippings illustrating Axial Balance.

PROCEDURE

1. Review central balance in nature, art, and the decoration of common objects. Pupils discuss illustrations and cite examples in their environment (see Plate II, page 70).
2. Stress Progression, the law of growth (see Plate III, page 71).
3. Teach balance on a vertical axis (axial balance). Observe and discuss examples in nature and the decoration of objects (see Plate II, page 70).
4. Practice arranging movable materials—lentils, tablets, etc., to make axial units.
5. Make original axial-balanced designs. Method:
 - a. Fold the paper or draw a light vertical line with a pencil or crayon.
 - b. Draw in mass a shape on the axis or on left and right of the axis.
 - c. Add a similar shape and continue in like manner until the unit is completed. Lines and dots may be used with shapes to give greater variety and unity to the design. Pupils should be encouraged to choose shapes and colors for their designs. Discuss results and redraw for improvement (see Plate V, page 73).
6. Creative design. Make original central and axial balanced units. Some of these designs may be used to decorate covers for written work or projects in handwork.

SCHOOL SERVICE AND HOME RESEARCH

1. Schoolrooms and hallways made more attractive by the orderly display of pupils' designs and collected illustrations of decoration.
2. Orderly arrangement of written compositions, bulletin boards, pictures and other objects in the classroom.
3. Attractive covers for written compositions and other papers.
4. The use of beautifying projects in construction handwork.
5. Search to discover examples of axial balanced arrangements at home and elsewhere. Cite these examples in classroom discussion.
6. Collect objects and pictures illustrating axial balanced arrangement.
7. Search and discover examples of progression in nature, objects, and in decoration.
8. Collect objects and pictures illustrating progression.
9. Search every available source for objects and pictures giving information of decoration related to subjects to be illustrated or to the units of study.

EVIDENCES OF GROWTH

1. An understanding that order is the fundamental basis of beauty in nature, art, and life itself.
2. A growing interest in nature and in the decorative arts.
3. Ability to recognize and describe the order that results from repetition of lines, shapes, and colors in axial and central balance.
4. Ability to create and draw original arrangements of lines, shapes, and colors in axial balance.
5. Ability to plan an original design for a project in handwork.
6. Evidence of order and neatness in personal habits and appearance.
7. Increase in technical skill over that of preceding grade.
8. The use of more subtle color combinations.

COLOR STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Paper, crayons, paints.
2. Objects brought in from nature or from home.
3. Figured, striped, or plain fabrics for color matching, with crayons or paint.
4. Water added to strong color in tumbler.

PROCEDURE

1. Review, primary, secondary, and intermediate hues of color (see Year III).
2. Identify colors in objects by matching with a sample of the color and then without sample sheet.
3. Practice mixing colors. After mixing colors, paint a small mass of those colors on paper. Match sample of fabric by painting a sample to correspond. Mount both.
4. Practice matching colors in fabrics.
5. Paint color values—light (tint), standard, and dark (shade). Paint small areas of a sheet of paper in values of color, with water added, and values of same color with complement added.
6. Teach harmony consisting of values of one color (monochromatic harmony).
7. Arrange shapes cut from lesson above in the order of their value producing a monochromatic harmony.
8. Using a tint, the standard color, and a shade of the same color, paint an original design in axial balance.

SCHOOL SERVICE AND HOME RESEARCH

1. A desire to decorate the schoolroom with flowers, vases, pictures, and other objects having beautiful color.
2. Provide result sheets which, if well arranged in given wall spaces, will serve to make the rooms and hallways more attractive.
3. Search at home for examples of monochromatic color harmony, e. g., fabrics, feathers, wood, leaves, pictures of birds and animals, and supplement of newspaper. A chart may be made using the best examples.

EVIDENCES OF GROWTH

1. A growing appreciation for color in nature and in the child's environment.

2. A growing appreciation of light and dark values of colors.
3. Evidences of better taste developed because of knowledge of color harmony.
4. The use of harmonious colors in school, dress, and home.
5. Ability to select from sheets of colored paper or other material, a tint, standard color, and a shade of same color.
6. Ability to produce with crayon or paint, tints and shade of any one of the six standard colors.
7. Ability to match light and dark values of color in objects with water colors or crayons.
8. Ability to create and apply to designs color schemes consisting of light and dark values, and grayed tones of one color.

LETTERING

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Crayon and pencil.
2. Squared paper. Lower case single line letters should be practiced on squared paper to insure vertical lines. Follow with plain paper.
3. Large sheets of paper for posters.
4. Oak tag, the size for lettering signs to suit the amount of lettering.
5. Menus for holiday dinners and gift cards should be on appropriate paper, and lower case letters brought into use.

PROCEDURE

1. Practice drawing upper and lower case letters by mastering the straight line letters first, then those with curves, and lastly those which combine straight lines and curves.
2. Study and draw upper and lower case single line letters. Rule horizontal lines for the height of letters. Practice lettering words to fit a given space. Cut and draw poster letters.
3. Practice lettering words to fill a given space. Use single line letters.
4. Apply lettering to some problems, as labeling result sheets in drawing and design, a cover or folder for written work, a greeting for a gift card, or a simple motto.
5. Discuss collected illustrations of lettering. Note spacing and arrangement of letters and words.
6. Practice drawing and cutting poster letters. Fill in with crayon, ink, or water color.
7. Apply poster lettering to a simple sign or poster.
8. Labels—make sure menus are well spaced and stand in the middle of the label.

SCHOOL SERVICE AND HOME RESEARCH

1. Prepare posters to advertise school functions.
2. Letter signs to direct visitors to the office and to mark teachers' rooms.
3. Make menus and programs for school functions.
4. Prepare labels to facilitate the locating of articles packed in boxes.
5. Letter result sheets, covers, and folders for school work.
6. Search at home for examples of lettering e.g., clippings from magazine advertisements, booklets, gift cards and simple posters.
7. Observe the use of block letters in advertisements on bill boards and posters, and describe in classroom recitation.

EVIDENCES OF GROWTH

1. Appreciation of spacing and arrangement in lettering.
2. Appreciation of the use of lettering in advertising, printing, etc.
3. Good taste and skill in the execution of lettering for all phases of school work.
4. Ability to plan a lay out for the size and placing of the lettering on a menu and program.
5. Ability to arrange pictures and lettering to form a good poster.

CONSTRUCTIVE HANDWORK

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Heavy construction paper and string. Black and orange construction paper.
2. Oak tags for menus.
3. Plastic wood to model heads on pencil ends. Heavy construction paper for writing case. Large blotter pads, one for two children. Drawing paper for corner designs.
4. Decorate a pinch clothespin with designs or picture mounted on pin. Heavy construction paper for large heart pattern cut by child.
5. Basswood for curtain pulls; saws. Hard boiled eggs and oak tag for stands.
6. Crepe paper for dressing cheese box or cigar box. Strips and paint. Hammer and nails. Thread or twine to sew booklet. Three pieces of wood for the screen.

PROCEDURE

1. Halloween masks for school and home.
Outside edge of mask to be cut out. Fold back paper to make a five-sided block. Cut out face on each side. Back with orange paper and add chain.
2. Make Jack-o-Lanterns.
3. Make Thanksgiving menu cards.
Letter entire menu on a card and decorate top and margin suitable for Thanksgiving.
4. Make Christmas gifts.
Model head on end of pencil with plastic wood, paint and shellac the head.
Make writing case similar to double portfolio.
Cut and design blotter corners on drawing paper. Use axial balance units.
5. Make valentines; containers.
Make a heavy paper container for a tumbler. Add large heart on one side and add suitable designs and inscriptions.
6. Make curtain pulls and heads from eggs for Easter.
Cut from basswood or very heavy cardboard a basket shape. Paint basket of flowers on both sides of a shape for a curtain pull.
Hard boiled eggs painted as faces.
7. Projects in spring: ivy book, booklet for poems, telephone screen.
Cheese boxes for planting and cigar box strips nailed together to form a lattice for vines. Paint in white and green.
Booklet should contain an illustration for each poem.

Decoration for the screen should be original and covered with shellac.

A considerable amount of material used in construction should be brought from home.

SCHOOL SERVICE AND HOME RESEARCH

1. Create school spirit through making and exchanging gifts.
2. Make curtain pulls for use in schoolroom.
3. Collect at home any pictures and objects which will be suggestive of Hallowe'en, Thanksgiving, Christmas, Valentine Day, Easter, etc.
4. Observe decorations for Hallowe'en, Thanksgiving, Christmas, etc., in stores and elsewhere, and report observations in the classroom.

EVIDENCES OF GROWTH

1. Appreciation of the value of hand work in making useful objects.
2. Appreciation of structural as well as decorative design.
3. Appreciation of the necessity for neatness and skill in making things.
4. Appreciation of the value of making things by hand.
5. Realization of the joy that comes from working and creating things through one's own effort.
6. Increasing skill in handling tools and materials in constructing projects.
7. Initiative in working out projects individually and in groups.
8. Greater neatness in cutting, fitting, and pasting parts together.
9. Ability to make definite application of knowledge learned in school to everyday life problems.

REPRESENTATION

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Water colors, crayons, alabastine paint, charcoal or chalk for sketching in frieze compositions.
2. Pictures and plates of people illustrating different positions and action of the human figure.

PROCEDURE

1. Study form, color, and modes of order in plant forms, birds, butterflies, and other natural objects.
2. Draw natural objects with brush and crayons.
3. The painting or drawing of plant forms and other natural objects should be preceded by the practice of matching the color, and making separate sketches of flowers, leaves, stems, etc. These studies should be done directly in mass without a pencil outline.
4. Review the study of the form and proportion of the human head.
5. Draw with brush, or crayons the front, side, and back views of the head.
6. Study and make sketches of hands, arms, and legs in different positions.
7. In drawing the head first, observe and discuss briefly the oval shape of the head. Next note location of the hair, ears, eyes, nostrils, and mouth.

8. Paint or draw the oval mass of the head with a tint of orange; then proceed to paint or draw the hands, ears, eyes, nostrils, and mouth.
9. Draw with brush or crayons single figures and groups of figures.
10. In painting or drawing figures of people, first observe the position and proportion of the legs and feet in relation to the body. Paint or draw the body in mass, and add the legs and feet.
11. Proceed in a similar manner to study and draw the arms, hands, and head.
12. Endeavor to paint or draw in mass without the use of a pencil outline. It is sometimes helpful to lay in the figure first with a light tint of color over which the final colors are painted.
13. Encourage the pupils at all times to discuss their own work, to suggest wherein they may be improved. For directions concerning the making of illustrations see Procedure, Year V.
14. Demonstration sketches by the teacher on the blackboard or on paper to illustrate the method of drawing the figure or other objects in mass.
15. Dramatize action of the figure or subjects to be illustrated by posing pupils.
16. Draw landscapes, people, animals, birds, and other objects, some of which are related to the units of study.
17. Emphasize the foreshortened appearance of objects.
18. Make free illustrations and frieze decorations, some of which are related to subjects in the units of study.
19. Relate the principles of emphasis, effects of distance, etc., learned in picture study to the work in illustration.

SCHOOL SERVICE AND HOME RESEARCH

1. The use of drawing as a means of expressing ideas and facts related to the units of study will vitalize other curriculum subjects.
2. Improvement in the appearance of the school through the display of art work well arranged in wall spaces.
3. Prepare friezes for the decorating of school corridors and rooms.
4. Make scenery as a background for school plays.
5. Use drawing as a means of illustrating geography, science, physiology, etc.
6. Paint posters for school plays and other activities.
7. Collect objects to be used in drawing lessons.
8. Collect pictures to give needed information of subjects to be illustrated.
9. Collect and bring to school clippings from papers, magazines, and catalogs to be used in connection with the study of hands, arms, legs, feet, and the human figure.
10. Collect and bring to school pictures of trees and landscapes.
11. Bring to the school specimen plant forms and other natural objects for the nature drawing lessons.
12. Bring to the school pictures and objects related to the subjects to be illustrated and the units of study.



INTERIOR OF A SCHOOL MUSEUM—A NOTEWORTHY SCHOOL ENTERPRISE

EVIDENCES OF GROWTH

1. Development of a keener interest in all phases of pictorial art.
2. Appreciation of the value of drawing as a graphic language to illustrate facts and express ideas, particularly related to other curriculum subjects.
3. Appreciation of beauty of line, form, and color in nature, art, and the objects used in daily life.
4. Ability to illustrate quickly and accurately by the use of drawing various attitudes of the head and body.
5. Ability to compose and paint or draw an original picture composition which includes the people engaged in some occupation or activity.
6. Ability to compose and paint or draw an original landscape showing the effects of distance upon appearance of objects.
7. Increase of skill in crayon technique over that of preceding year.
8. Ability to work in harmonious cooperation with fellow pupils in group projects.

PICTURE STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pictures related to the units of study:

DESERT PEOPLE

Arabs on the March—*Schreyer*
 The Retreat—*Leigh*
 Solemn Pledge—*Ufer*

TRANSPORTATION

Sante Fe Trail—*Younghunter*
 Racing Sea Clippers—*Patterson*
 Entrance to a Dutch Port—*Van de Velde*

PROCEDURE

1. The teacher should make careful preparation for the picture study lesson, provide a good color print of the subject for study, and be generally informed in regard to the artist, his subject and manner of expressing it.
2. Curiosity and interest should be aroused—there should be an expression of pupil reactions and an association of ideas and experiences.
3. The teacher will direct attention to the artist's message, the composition of the picture, its color and other elements involved in its structure.
4. The pupils will make drawings showing the artist's arrangement of line, form, and color; also the ideas of unity, emphasis, and balance.
5. The teacher will aim to provide a pleasurable interest in the picture and an emotional experience rather than a statement of cold facts and opinions, and criticisms.
6. The picture may be dramatized or articulated with music, poetry, history, and other subjects.

SCHOOL SERVICE AND HOME RESEARCH

1. Pupils may secure good pictures for schoolroom decoration.
2. Preparation of creative illustrations and frieze decorations for the school.

3. Collect clippings from magazines of pictures related to the subjects in picture study.
4. Obtain information about artists and their work at home and elsewhere, and review in the classroom.
5. Report upon pictures observed in exhibitions and in art galleries, art museums, libraries, and stores.

EVIDENCES OF GROWTH

1. Interest in pictorial art in the school, the home, and in art galleries, art museums, libraries, and stores.
2. Appreciation of beauty in nature and life as revealed by the artist.
3. Appreciation of the value of pictorial art as a universal language.
4. Increased interest in pictures that adorn the school walls.
5. Ability to interpret pictures orally and in writing.
6. Improvement in the composition of original illustrations and friezes.
7. Active interest in picture exhibitions.

DESERT PEOPLE

To indicate the way in which art contributes to the program and to give suggestions relative to its integration into the program, a unit on "Desert People" is included.

OBJECTIVES

1. To develop an appreciation of desert people.
2. To develop an understanding of the universality of human needs, and a realization of the courage and ingenuity required to adapt environment to these needs.
3. To secure knowledge of desert life learned in such a manner that pupils identify themselves with desert people.
4. To develop an appreciation of the natural beauty of the desert and the life thereon; of the wild charm and adventurous spirit of the desert.
5. To develop skill in reproducing the features that typify desert life.
6. To show the appreciation of beauty held by the desert dweller in the things he makes.

SOURCE MATERIAL

The Child-Centered School—*Rugg and Shoemaker*

The New Leaven—*Cobb*

Child Life and the Curriculum—*Mariam*

Practice in "the new school"

Curriculum Making in an Elementary School—*Tippett and others*

The Teacher and the New School—*Porter*

A Teacher's Guide Book to the Activity Program—*Lane*

BACKGROUND

1. Geographic study of the peculiarities of the desert and their influence upon the lives and history of the desert people.
2. The influence of the desert people upon our people and times. (Products, weaving, "Damascus steel," etc., "Arabesque," sheik, "ottoman," "pyramid," Arabian numerals, etc.).
3. Characteristics of nomadic life.
4. Desert industries as determined by food, clothing, shelter, and transportation.

5. The background is built up at home, and in the classroom by voluntary and assigned reading, picture study, discussion, dramatic presentations.
6. Questions are asked which induce thoughtful reading and observations, as:

Why is weaving the important industry?
 Why not agriculture or architecture?
 How does an Arab man spend his days?
 How does an Arab woman spend her days?
 What do they wear?
 What do they eat?
 How do they sleep?
 What animals do they have?

Background Sources:

For teachers:

With Lawrence in Arabia—*Thomas*
 Life of Mohammed—*Irving*
 Bella Donna—*Hitchens*
 Beau Geste—*Wren*
 Beau Sabreur—*Wren*

For pupils:

Illustrated edition of Arabian Night's Entertainment
 Our Little Arabian Cousin
 Asia—*Carpenter*
 Africa—*Carpenter*
 Asia—*Allen*
 Africa—*Allen*
 Egypt—*Newman*

Pictures:

Railroad folders
 Schreyer's Arabs
 National Geographic
 Geography—48 plates of Eskimo and Sahara Life
 The City of Tyre—*Wyeth*

PROCEDURE

It is impossible to appreciate the wild charm, mystery, and adventure of desert life without a knowledge of such life. The references which have been suggested above contain interesting descriptions which will aid the teacher in planning and carrying through the unit. The following procedure is suggested in connection with the preparation of this unit:

1. Pupils discuss the type of scene that they wish to reproduce in the classroom.
2. Pupils decide upon the various features to be represented, select those for which they prefer to be responsible either as individuals or working in committees. Form plans as to means of carrying out the activity and the selection of materials that would best represent these features (to be found at home, in the classroom, or elsewhere).

3. Pupils decide upon some unit of measure to insure an approximation of relative proportion.
4. Committees or individuals work simultaneously on the features selected.
5. Teacher moves among the several groups during the entire work period, encouraging pupils to solve for themselves difficulties that arise, but withholding aid and advice unless it is absolutely indispensable. (What does your committee think about it? Why not ask the class in our next conference?) Assembles the features in the most appropriate and artistic manner.
6. Pupils gather in a social group to examine and evaluate the work which has been accomplished during the period.
7. Pupils suggest ideas for the improvement of the work.
8. Pupils ask the aid of the class in solving difficulties that have arisen. (If answers, satisfactory to the class, are not immediate, it may be suggested that pupils think about the problem and bring in possible solutions to be presented in the next activities period).

Following are some of the features that pupils might be expected to select after their study of background, in working out either a large cooperative wall painting, a related series of paintings, or a three-dimensional concrete project: The dry sandy desert; sand dunes; the oasis; people (costumes, weapons and implements, characteristic action, etc.); tents (furnishings, rugs, etc.); a caravan in the desert; night in a caravanserai on an oasis; "The Muezzin"; robbers in a raid on a caravan; Mecca with its mosque and minarets; Tyre in its glory.

EVIDENCES OF GROWTH

1. An appreciation of the universality of human needs and an understanding of the remarkable courage, ingenuity and effort with which man adapts his environment to supply these needs.
2. Ability to use art materials in relation to new situations.
3. Ability to select and adapt material to a purpose.
4. Ability to cooperate with others in the development of a project.
5. Skill in reproducing pictures and concrete projects that typify desert life.
6. Skill in making designs in the spirit of desert life.
7. The habit of doing work in a neat and careful manner.
8. The habit of keeping equipment, tools and supplies in good order.

SELECTION AND COLLECTION OF SUPPLIES AND EQUIPMENT

1. A space large enough to contain the activities project.
2. Places in which to keep all supplies in order.
3. Long benches, chairs, or a rug, or some way of arranging a social group of pupils and teachers for the conferences.
4. Books, pictures.
5. The necessary tools used in handwork: hammer, saw, knife, scissors, brushes, etc.
6. Paint: transparent and opaque water color, oil paint, shellac, crayons.
7. Wood, scraps of metal, etc.
8. Some plastic materials, as clay, soap, paper pulp, cork, rubber.
9. Sand.
10. Paper and cardboard of various kinds.

11. Cloth, muslin, plain and printed, leather.
12. Materials for attaching materials: glue, paste, nails, tacks, thumb tacks, paper fasteners, needles and thread.
13. Weaving threads.
14. Many appropriate things brought to school by pupils and teacher.

“One can display as much activity in preparing an oral report as in constructing a feudal castle of cardboard. Teachers should get away from the idea that an activity is confined solely to something one can do with his hands. Problem solving and appreciation lessons are additional examples of worthwhile activities in which manual work is entirely absent.”

—ROBERT HILL LANE

FIFTH YEAR

PLANS for the fifth year embody the essential elements of a well balanced course of study in art. These activities follow in the outline from design and color study through to constructive hand-work and art appreciation, but in a progressive integration program, various units of study will require experience in each and all of these essential elements. For example, a gift or a unit related to geography, science, or the social studies will require design, illustration, lettering, construction, and pleasing color. As these activities proceed there must be growth in design, ideas, creative drawing, construction, color arrangements and appreciation.

To indicate the way in which art contributes to the program and to give suggestions relative to its integration into the program, a unit on “Desert People” is included on page 50. This should be studied carefully.

It is evident that the entire course for these years should be studied in order to appreciate the importance of complete participation in all the elements essential in a progressive program of integration, and providing at the same time growth in both expression and appreciation in these particular years as well as for the years to follow.

New experience in creative design principles enriched by animal and other motifs are applied to designs for constructive work. New color experiences through a study of color harmony enable pupils to use color more intelligently and satisfactorily.

Through representative drawing, greater accuracy is sought for and new experiences in the use of crayons and water colors.

Greater neatness and accuracy in lettering and constructive work are sought for, and the more attractive appearance of objects through good design and color.

Through nature study and picture study there should be more interest in natural beauty and worthy examples of art.

DESIGN

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Water color; tempera; pencil.
2. Media best suited to the problem.
3. Objects and pictures of objects illustrating design principles.
4. Demonstration sketches at the blackboard and on paper to illustrate method of building up a design.

PROCEDURE

1. Review repetition in a row and around a centre (see Plates I and 11).
2. Review axial balance (see Plate II).
3. Design borders using pictorial or animal motifs.
4. Make central balance designs within a circle, square, triangle, or oblong for the decoration of a tile, box cover, blotter corners, plant stand, or for projects in handwork (see Plate VI).
5. Practice painting free brush shapes for a design vocabulary. Search for additional shapes in collected illustrations of design.
6. Method for building up a central balanced design within an area:
 - a. Draw with pencil or cut from paper the circular, square or triangular shape to be filled with the design.
 - b. Draw light pencil lines for diameters and diagonals.
 - c. Paint a shape or shapes at or around the centre of the area.
 - d. Proceed to add other shapes and lines, repeating them at regular intervals on the diameters or between them, until the area is filled. Aim to achieve variety through contrast of size, shape, value, and hue in color. Introduce alternation of these elements in the design.Each pupil should be encouraged to select shapes and colors for his design.
Discuss results and redraw for improvement (see Plate V).

SCHOOL SERVICE AND HOME RESEARCH

1. Schoolrooms and hallways made more attractive by the orderly display of pupils' designs and collected illustrations of decoration.
2. Orderly arrangement of written compositions, bulletin boards, pictures and other objects in the classroom.
3. More attractive covers for written compositions, etc.
4. Beautifying projects in constructive handwork.
5. Enrichment of units of study.
6. Search to discover examples of repetition, axial and central balance at home and elsewhere. Cite these examples in classroom discussion.
7. Collect objects and pictures having decorations consisting of borders, central and axial balanced arrangements.
8. Search every available source, including the home, stores, and museums for material giving information of design relating to subjects in illustrative drawing and to the units of study.

EVIDENCES OF GROWTH

1. A sense of order which tends to promote orderly habits and an understanding that order is the fundamental basis of beauty in nature, art, and life itself.
2. Increased interest in nature and in the decorative arts, and greater creativeness and initiative.
3. Ability to recognize and describe the order that results from repetition of lines, shapes, and colors in nature and in the decorative arts.
4. Ability to create and draw designs based on pictorial or animal motifs, and to plan and execute an original design for a project in handwork.
5. Order and neatness in personal habits and appearance.

6. Increased technical skill over that of preceding grade, and the use of more subtle color combinations.

COLOR STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Water colors or crayons.
2. Color charts.
3. Collected examples for analysis of hue, value, and intensity of color and color harmonies.

PROCEDURE

1. Review light and dark values of primary colors: red, yellow, blue; secondary colors: orange, green, and violet; intermediate hues: violet-red, red-orange, orange-yellow; yellow-green, green-blue, blue-violet.
2. Review twelve spectrum tones by identifying them in collected objects, e.g. plant specimens, picture, fabrics, etc. Verify by comparing colors with the color charts. Teach warm and cool colors.
3. Practice mixing water colors or crayons to make intermediate hues, e.g. violet-red, red-orange, orange-yellow, etc.
4. Review light and dark values by mixing colors and in collected objects.
5. Teacher may demonstrate method for obtaining light and dark values.
6. Teach graying of colors by combining opposite hues in the spectrum circuit, e.g. red and green, orange and blue, yellow and violet.
7. Practice matching colors in collected objects, e.g. designs on fabrics, paper, etc.
8. Review harmony consisting of light and dark values (tints and shades of one color—Monochromatic harmony).
9. Teach harmony consisting of grayed tones of one color.
10. Use values and grayed tones of one color on some of the design problems.
11. Free choice of color for other design problems.
12. Apply analogous and complementary schemes to problems in design, projects in handwork, and units of study.

SCHOOL SERVICE AND HOME RESEARCH

1. The use of more harmonious color in many school subjects.
2. A most important factor in making the study of art more attractive to children.
3. Creates a desire to make the schoolroom more attractive by the use of pictures, pottery, plants, etc.
4. Provides result sheets, which if well arranged in given wall spaces will serve to make the rooms and hallways more attractive.
5. Collect objects and pictures having grayed tones of color—leaves, rocks, shells, wood, fabrics, pictures, etc.
6. Collect objects and pictures having color schemes consisting of light and dark values of one color.
7. Search at home and elsewhere for examples of the colors and harmony studied and cite instances in classroom recitation.

EVIDENCES OF GROWTH

1. New interest in color in nature and in the child's environment.
2. Increased interest in the problems in design, illustration, handwork projects, and in the units of study.
3. Knowledge of grayed colors gained through observations and practice in mixing pigments, results in more subtle color combinations.
4. Ability to produce grayed tones of color with water colors or crayons and the ability to match grayed tones of color in objects.
5. Ability to produce and apply original color schemes wherever the opportunity offers.

LETTERING

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pencil; round point lettering pen, and ink.
2. Reference material, e.g. lettering plates, clippings, covers, gift cards, menus, signs and simple posters to illustrate arrangement and spacing of letters and words.
3. Blackboard demonstration sketches by the teacher to illustrate spacing of letters and words.

PROCEDURE

1. Practice drawing of single upper and lower case letters.
2. Practice lettering words to fill a given space, using single line letters.
3. Practice lettering pupil's name.
4. Apply lettering problems wherever opportunity offers.
5. Letter result sheets in drawing and design with name of school and pupil.
6. Letter menus, labels, gift cards, signs, and simple posters.
7. Apply lettering to some problem as labeling result sheets in drawing and design, a cover or folder for written work, a greeting for a gift card or a simple motto. Try different combinations of letters to form a monogram to identify personal property in home or school.
8. Discuss collected examples of different types of lettering used for various purposes.
9. Note spacing and arrangement of letters and words.

SCHOOL SERVICE AND HOME RESEARCH

1. Signs, slogans, notices and posters related to school needs.
2. Lettering school work, e.g. result sheets, covers and folders for school work.
3. Practice drawing double line letters; fill in outlines with ink or water color and apply poster lettering to a simple sign or poster for school or home use.
4. Observe examples of lettering in billboard and street car signs, and describe in classroom recitation.
5. Collect examples of different styles of letters.
6. Cut these from newspapers and magazines, and mount for future reference.

EVIDENCES OF GROWTH

1. An appreciation of carefully drawn letters and design in lettering.

2. Appreciation of the skill required in producing good lettering.
3. Appreciation of the need of forethought in planning one's work.
4. Knowledge of different styles of letters.
5. Increased ability to work neatly and with greater accuracy.

CONSTRUCTIVE HANDWORK

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Cardboard, cover paper, stencil paper, bookbinder's cloth, glue, twine, raffia, reed, clay or plasticene, soap, wood, knives, awls, scissors, glue-brush, modeling tools, etc.

PROCEDURE

1. Bookbinding. Suggested problems: memorandum pad; telephone pad; blotter pad; clipping case; loose-leaf notebook; notebook with pencil and Japanese binding; picture frame.
2. Stick printing: end papers.
3. Clay modeling: objects; animals; figures; vases; tiles.
4. Soap carving: objects; animals; figures.
5. Stenciling.
6. Puppet making.
7. Toys of thin wood, cardboard, cloth.
8. Basket making: reed and raffia baskets.
9. Discuss problem first to awaken interest.
10. Plan problem before beginning to work, i.e. sizes of parts, how parts fit together, etc.
11. Discuss design and its application to the problem.
12. Emphasize neat and careful work.
13. Special attention should be given to choice of color and appropriate decoration.

SCHOOL SERVICE AND HOME RESEARCH

1. Provides motor experiences.
2. Provides experience in the use of tools, materials, and processes, and makes thought concrete.
3. Arouses interest in handmade articles.
4. Look for examples of pictures of worthwhile handwork problems.
5. Encourage visits to shops and report upon the work observed.

EVIDENCES OF GROWTH

1. Appreciation of structural as well as decorative design.
2. Ability to work with increased skill and accuracy and greater neatness in cutting, fitting, and pasting parts together.
3. Improved coordination between hand, eye, and mind.
4. Better work habits and growth in creative ability; also initiative in working out problems individually and in groups.
5. Ability to think constructively and make definite application of knowledge to everyday life.

REPRESENTATION

INSTRUCTION MATERIALS, MEDIA AND DEVICES

1. Water colors, crayons.
2. Alabastine paints.
3. Charcoal or chalk for sketching in frieze compositions.

4. Pictures and plates of people illustrating different positions and actions of the human figure.
5. Objects to be used in drawing lessons. Pictures to give needed information of subjects to be illustrated.

PROCEDURE

1. Practice drawing in mass, with brush or crayon the human figure illustrating standing, sitting, walking, running, etc.
2. Draw groups of figures.
3. Study and draw the appearance of common objects related to subjects to be illustrated.
4. Emphasize the study of proportion and foreshortening of objects.
5. Study the composition of pictures emphasizing the effects of distance upon the appearance of objects. Study the center of interest and balance.
6. Draw, with brush or crayons, landscapes with one or more figures, trees, etc.
7. Make creative illustrations and friezes, some of which are related to units of study.
8. Review the study of plant forms and other natural objects to discover evidences of repetition, progression, axial and central balance.
9. Draw with brush or crayons plant forms. Emphasize growth, structure, color, and decorative arrangement of the painting or drawing on the paper.
10. Arouse interest through discussion, recitation, and dramatization.
11. Pupils draw first without help from the teacher.
12. Discuss results and redraw for improvement.
13. Information concerning the appearance of form and color of objects should precede the making of illustrations and friezes. These pictorial compositions should be creative and not copied from pictures.
14. In making illustrations and friezes first indicate the location of the most important object or objects, forming the center of interest, with as few light sketch lines as possible, using the lead pencil, charcoal, or chalk. After corrections are made, proceed to paint in the mass of each object. The object or objects forming the center of interest should be emphasized through their position, size, and contrast of value and hue of color.
15. For directions concerning the drawing of natural objects and the human figure see Procedure Year IV outline.
16. Demonstration sketches by the teacher on the blackboard or on paper to illustrate a method of drawing the figure or other objects in mass.
17. Dramatize action of the human figure and subjects to be illustrated by posing pupils.

SCHOOL SERVICE AND HOME RESEARCH

1. The use of drawing as a means of expressing ideas and facts related to the units of study will serve to vitalize the teaching of other curriculum subjects.
2. Improvement in the appearance of the school through the display of art work well arranged in wall spaces.

3. Friezes for the decoration of school corridors and rooms.
4. The making of scenery as a background for dramatization.
5. Posters for school plays and other activities.
6. Illustrations for the school periodical.
7. Collect and bring to the school pictures and clippings from magazines to illustrate compositions involving the human figure.
8. Collect pictures of landscapes and street scenes which illustrate effects of distance.
9. Bring to the school specimens of natural objects—plant sprays, butterflies, etc., for the nature drawing lessons, and objects for lessons in object drawing related to the subjects to be illustrated and the units of study.
10. Observing the effects of distance upon the appearance of objects at home, to be reported upon in the school.

EVIDENCES OF GROWTH

1. Keener interest in all phases of pictorial art and the appreciation of the value of drawing as a graphic language to illustrate facts and express ideas.
2. Appreciation of beauty in line, form, and color in nature, art, and the common objects used in daily life.
3. Ability to draw the appearance of objects from memory.
4. Ability to express, by means of drawing, ideas, experiences, and subjects related to the units of study.
5. Increased skill in the technique of painting over that of the preceding grade.
6. Greater intelligence in the organizing of creative compositions and the use of more subtle color combinations.
7. Ability to work in harmonious cooperation with fellow pupils in group projects.

PICTURE STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pictures related to the unit of study such as

COLONIAL PERIOD

Pilgrims Going to Church—*Boughton*

Pilgrim Exiles—*Boughton*

The Boyhood of Sir Walter Raleigh—*Millais*

George Washington—*Stuart*

Martha Washington—*Stuart*

PROCEDURE

1. The teacher should make careful preparation for the picture study lesson, provide a good color print of the subject for study, and be generally informed in regard to the artist, his subject, and manner of expressing it.
2. Curiosity and interest should be aroused—there should be an expression of pupil reactions and an association of ideas and experiences.
3. The teacher will direct attention to the artist's message, the composition of the picture, its color and other elements involved in its structure.

4. The pupils will make drawings showing the artist's arrangement of line, form, and color; also the ideas of unity, emphasis, and balance.
5. The teacher will aim to provide a pleasurable interest in the picture and an emotional experience rather than a statement of cold facts and opinions, and criticisms.
6. The picture may be dramatized or articulated with music, poetry, history, and other subjects.

SCHOOL SERVICE AND HOME RESEARCH

1. Stimulates interest in pictures used in schoolroom decoration.
2. Creates a desire to have more and better pictures in the schools.
3. Provides opportunities for creative oral and written expression.
4. Provides a background of information relative to picture composition which will be a valuable aid in creating illustrations and frieze decorations.
5. Collect clippings from magazines of pictures related to the subjects in picture study.
6. Obtain information about artists and their work at home and elsewhere and review in the classroom.
7. Report upon pictures observed in exhibitions, art galleries, art museums, libraries, and stores.

EVIDENCES OF GROWTH

1. Increased interest in pictorial art in the school, the home, and in art exhibitions and museum collections.
2. Appreciation of beauty in nature and life as revealed by the artist.
3. Appreciation of the value of pictorial art as a universal language.
4. Understanding of the basic principles of composition which are fundamental in all the creative arts.
5. Increased interest in the pictures that adorn the walls of the school.
6. Ability to interpret pictures orally and in writing.
7. Improvement in the composition of original illustrations and friezes.
8. More active interest in picture exhibitions in art galleries, art museums, libraries, and stores.

SIXTH YEAR

ESSENTIAL elements of a well balanced course of study in art are embodied in plans for the sixth year. These activities follow in the outline from design and color study through to constructive handwork and art appreciation, but in a progressive integration program, various units of study will require experience in each and all of these essential elements. For example, medieval life, the home, transportation, a gift or a booklet related to geography, science, or the social studies will require design, illustration, lettering, construction, and pleasing color. As these activities proceed, there will be growth in design, ideas, creative drawing, construction, color arrangements and appreciation.

To indicate the way in which art contributes to the program and to give suggestions relative to its integration into the program, a unit on "Desert People" is included on page 50. This should receive careful study.

It is evident that the entire course for these years should be studied

in order to appreciate the importance of complete participation in all the elements essential in a progressive program of integration, and providing at the same time growth in both expression and appreciation in these particular years as well as for the years to follow.

The aim is to develop through design and color study, abilities to create objects of good color and design for useful purposes, and to appreciate good design and color wherever found. The color sense is exercised and refined by judging, comparing, and practicing color combinations.

Lettering and constructive handwork require neat and skilful execution. Through personal experiences with varied tools and materials, there is developed an interest in fine printing and the decorative arts. Additional tools and materials for handwork require new thought and techniques.

Encourage creative rather than imitative expression, but varied techniques and more skilful execution. Observation of nature. Picture study, and the pupils' pictorial design and color expression all supplement each other and provide the best approach to appreciation.

Develop taste and discrimination in the selection of articles of everyday use and other examples of fine and industrial arts through observation and participation.

Create an interest in applying the art instruction to the service of the school, home, and community.

DESIGN

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Water colors, tempera, pencil. Use the media best suited to the problem.
2. Objects and pictures of objects illustrating design principles.
Demonstration sketches at the blackboard or on paper to illustrate method of building up a design.

PROCEDURE

1. Review repetition in a row and in a field (surface) in nature and in art (see Plate I). Review axial and central balance in nature and art (see Plate II).
2. Design original field patterns, using central or axial balanced units.
3. Make original field patterns for dress goods, neckties, lining papers for envelopes or book covers, wall papers, bridge table covers; or for units of study.
4. Make border patterns for the decoration of projects in handwork.
5. Practice painting free brush shapes for a design vocabulary. Search for additional shapes in collected illustrations of design.
6. Method of building up a field pattern:
 - a. Observe different types of arrangement of units in examples of design.
 - b. With light pencil lines, divide the area to receive the design into squares, oblongs, triangles, or diamonds.
 - c. Paint one shape all over the field area.
 - d. Paint a second shape all over the field area in relation to the first shape.
 - e. In like manner proceed to add shapes and lines until the pattern is completed (see Plate IV).

7. Vertical field patterns should have axial balanced units. Horizontal field patterns should have central balanced units.
8. More unity in the pattern will result if the main units are not too far apart. Lines or subordinate units may serve to connect main units.
9. Pupils should be encouraged to select shapes and colors for their designs.

SCHOOL SERVICE AND HOME RESEARCH

1. Schoolroom and hallways made more attractive by the orderly display of pupils' designs and collected illustrations of decoration.
2. Orderly arrangement of written compositions, bulletin boards, pictures, and other objects in the schoolroom.
3. More attractive covers for written compositions, etc.
4. Beautifying projects in constructive handwork.
5. Enrichment of the units of study.
6. Search to discover examples of field patterns in nature and art at home and elsewhere. Cite these examples in classroom discussion.
7. Collect examples of field patterns, e.g. wall paper, dress goods, and draperies, etc.
8. Collect objects and pictures illustrating border decoration.
9. Search in every available source, including the home, stores, museums, for material giving information of design relating to subjects in illustrative drawing and to the units of study.

EVIDENCES OF GROWTH

1. Increased sense of order which tends to promote orderly habits.
2. Understanding that order is the fundamental basis of beauty in nature and art, and life itself.
3. Greater creativeness, initiative, and interest in nature and the decorative arts.
4. Increased ability to recognize and describe the order that results from repetition of lines, shapes, and colors in field patterns in nature and art.
5. Ability to create and draw original arrangements of lines, shapes, and colors in field patterns.
6. Ability to plan and execute an original design for a project in handwork.
7. Evidences of order and neatness in personal habits and appearance.
8. Increased technical skill over that of preceding grade and the use of more subtle color combinations.

COLOR STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Water colors or crayons.
2. Color charts.
3. Collected examples for analysis of hue, value, and intensity of color and color harmonies.

PROCEDURE

1. Review values and intensities of the six standard and six intermediate hues of color.

2. Review twelve spectrum hues by identifying them in collected objects, e.g. plant specimens, pictures, fabrics, etc. Verify by comparing colors with the color chart.
3. Practice mixing water colors or crayons to make intermediate hues, e.g. violet-red, red-orange, orange-yellow, etc.
4. Practice matching colors in collected objects, e.g. designs on fabrics, paper, etc.
5. Review light and dark values of color through the study of collected objects.
6. Review harmony consisting of light, dark values and grayed intensities of one color (Monochromatic harmony).
7. Review grayed tones of color by mixing opposite hues, e.g. red and green, orange and blue, yellow and violet.
8. Teach harmony consisting of neighboring hues in the spectrum, e.g. orange-yellow, green-yellow (analogous harmony).
9. Teach harmony consisting of opposite hues in the spectrum (complementary harmony).
10. Use analogous and complementary color schemes in design problems and in the units of study.
11. Teacher may demonstrate method of mixing colors to obtain grayed tones of color.
12. Match values and grayed tones of color in collected objects.

SCHOOL SERVICE AND HOME RESEARCH

1. Color probably of most importance in making the study of art more attractive to children.
2. The use of more harmonious color in school and elsewhere.
3. Creates a desire to make the schoolrooms more attractive by the use of pictures, pottery, plants, etc.
4. Provides result sheets, which, if well arranged in exhibition wall spaces will serve to make the rooms and hallways more attractive.
5. Collect objects and pictures having grayed intensities of color, e.g. leaves, shells, butterflies and moths, feathers, fabrics, etc.
6. Collect objects and pictures having analogous and complementary color schemes, e.g. plant specimens, butterflies, fabrics, covers, etc.
7. Search at home and elsewhere for examples of the color harmonies studied and cite instances in classroom recitation.

EVIDENCES OF GROWTH

1. Greater enjoyment of color in nature and the child's environment.
2. Increased interest in the problems in design, illustration, handwork projects, and in the units of study.
3. Knowledge of light and dark values (tints and shades), and grayed colors gained through observation and practice in mixing pigments, and of great importance in the appreciation of color in nature and art.
4. Ability to differentiate between hues, values, and intensities of color.
5. Ability to produce light and dark values and grayed tones of color with water colors or crayons.
6. Ability to match light and dark values and grayed tones of color in objects.

7. Ability to create and apply to designs analogous and complementary color schemes, and to appreciate harmonious arrangements of color.

LETTERING

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pencil; round point lettering pen, and ink.
2. Reference material, e.g. lettering plates, clippings, covers, gift cards, mottoes and simple posters, to illustrate arrangement and spacing of lettering and words.
3. Blackboard demonstration sketches by the teacher to illustrate spacing of letters and words.
4. Draw lettering in pencil outline and fill in with ink or water color.

PROCEDURE

1. Practice drawing upper and lower case letters.
2. Rule horizontal lines only, for the uniform height.
3. Practice lettering words to fill a given space.
4. Use single line for letters.
5. Lettering result sheets in drawing and design with names of school and pupils.
6. Apply lettering to some simple problem as labeling result sheets in drawing and design, a cover or folder for written work, a greeting or gift card, or a simple motto.
7. Discuss collected examples of different types of lettering used for various purposes.
8. Note spacing and arrangement of letters and words.
9. Practice drawing double line poster letters. Fill in outlines with ink or water color.
10. Apply lettering to a simple sign or poster.

SCHOOL SERVICE AND HOME RESEARCH

1. Signs, slogans, notices and posters related to school needs.
2. Lettering school work, e.g., result sheets, covers and folders for school work.
3. Observe examples of lettering in signs, street cars, in newspapers, etc.
4. Collect and describe in classroom recitation examples of good lettering cut from newspapers and magazines.
5. Mount these for future reference.

EVIDENCES OF GROWTH

1. Appreciation of fine design in lettering, and of fine lettering in advertising and books.
2. Appreciation of the need of forethought in planning one's work, and of the need of training and the great need, of practice or drill before one can letter well.
3. Increased ability to select and discuss good examples of lettering from the standpoint of legibility, suitability of style of letter for the purpose, good spacing of letters and words, and fine arrangement of headings, titles, and text.
4. Increased ability to letter fluently, neatly and accurately.

CONSTRUCTIVE HANDWORK

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Cardboard, thin wood, beaver board, upson board, cloth, paint, clay, linoleum, blocks, dyes, paper, paint, or any material obtainable.

PROCEDURE

1. Creative problems in construction.
2. The motor-constructive experience.
3. Handwork of all kinds depending upon time available, type of school, and materials obtainable.
4. Bookbinding problems.
5. Christmas toys.
6. Arts and Crafts: pottery, tiles, clay models, soap carving, linoleum block printing, puppet making, working with wood, printing, leather, weaving, stenciling, dyeing, batik, etc.
7. Discussion of problem to awaken interest and enthusiasm.
8. Plan problem: first discuss kind of material and amount necessary; how to begin problem; what to do first; not to waste material; to plan steps of procedure.

SCHOOL SERVICE AND HOME RESEARCH

1. A vehicle for vitalizing other subjects.
2. To furnish information and experiences.
3. To provide experience with tools, processes and materials.
4. To make thought concrete.
5. To indirectly train for industrial and commercial professions.
6. Bring things from home to work with.
7. Make things that can be used at home.
8. Look for examples of pictures of worthwhile handwork problems.
9. Report observations on a visit to a factory or shop.

EVIDENCES OF GROWTH

1. Appreciation of the value of beauty in activities of every kind.
2. Appreciation of good structure, fine design, and skilful execution.
3. Appreciation of work well done, and the good work of others.
4. Growth in creative ability, invention, originality and initiative.
5. Ability to systematically organize projects, to think constructively, and to make definite application of knowledge gained in everyday life situations.

REPRESENTATION

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Water colors, crayons, alabastine, paints.
2. Charcoal or chalk for sketching in frieze compositions.
3. Pictures and plates of people illustrating different positions and actions of the human figure.
4. Objects to be used in drawing lessons. Pictures to give needed information of subjects to be illustrated.

PROCEDURE

1. Review the study of plant forms and other natural objects to discover evidences of repetition, progression, axial and central balance.

2. Draw plant forms with brush and crayons. Emphasize growth, structure, color and decorative arrangement of the painting or drawing on the paper.
3. Practice drawing the human figure in mass with brush or crayons, illustrating standing, sitting, walking, running, etc. Draw groups of figures.
4. Practice drawing the human figure in action without help from the teacher. Discuss results from the standpoint of proportion and relative position of head, body, arms, and legs. Redraw for improvement.
5. Study figure compositions in pictures and draw these figures from memory. Study backgrounds in pictures.
6. Study and draw the appearance of common objects related to subjects to be illustrated. Emphasize the study of proportion and foreshortened surfaces of objects.
7. Study the composition of pictures emphasizing the effects of distance upon the appearance of objects, the convergence of lines and edges, center of interest, space relations and balance of attractions.
8. Draw with brush or crayons, landscapes with one or more figures of people, trees, etc.
9. Make creative illustrations and friezes, some of which are related to units of study.
10. Emphasize foreshortened surfaces and convergence of parallel lines and edges. Practice drawing and painting these objects from memory.
11. Proceed to make illustrations related to the units of study, or to some personal experiences, or to illustrate a holiday.
12. Demonstration sketches by the teacher on the blackboard or on paper to illustrate a method of drawing the figure or other objects in mass.
13. Dramatize action of the human figure and subjects to be illustrated by posing pupils.
14. For further directions refer to Procedure in Year V outline.

SCHOOL SERVICE AND HOME RESEARCH

1. The use of drawing as a means of expressing ideas and facts related to the units of study, will serve to vitalize the teaching of other subjects.
2. Improvement in the appearance of the school through the display of art work well arranged in wall spaces; also friezes for the decoration of school corridors and rooms.
3. The making of scenery as a background for dramatization. Posters for school plans and other activities; illustrations for the school periodical.
4. Collect and bring to the school pictures and clippings from magazines to illustrate composition involving the human figure, also pictures of landscapes and street scenes which illustrate effects of distance.
5. Bring to the school specimens of natural objects, e. g., plant sprays, butterflies, birds, for the nature drawing lesson, and use objects for lessons in object drawing related to the subjects to be illustrated and the units of study.

6. Observe the effects of distance upon the appearance of objects at home and report on them in school.

EVIDENCES OF GROWTH

1. Keener interest in all phases of pictorial art. It develops appreciation of the value of drawing as a graphic language to illustrate facts and express ideas.
2. Appreciation of beauty of line, form, and color in nature, art, and the objects used in daily life.
3. Ability to paint and draw leaves and flowers and other plant forms in foreshortened positions; also the ability to represent the characteristic growth and color of plant forms with due regard to decorative arrangement.
4. Initiative in gathering information for creative illustrations.
5. Ability to draw objects from memory, and consequent keener perception and enjoyment of nature.
6. Greater creative ability in composing illustrations and friezes.
7. Increased technical skill over that of the preceding year, and the more subtle color combinations.
8. Ability to work in harmonious cooperation with fellow pupils in group projects.

PICTURE STUDY

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pictures related to the units of study such as

MEDIAEVAL LIFE

The Knight of the Holy Grail—*Waugh*

Sir Galahad—*Watts*

The Vigil—*Pettie*

ANCIENT GREECE

Reading from Homer—*Tadema*

Automedon and the Horses of Achilles—*Regnault*

PROCEDURE

1. The teacher should make careful preparation for the picture study lesson, provide a good color print of the subject for study, and be generally informed in regard to the artist, his subject and manner of expressing it.
2. Curiosity and interest should be aroused—there should be an expression of pupil reactions and an association of ideas and experiences.
3. The teacher will direct attention to the artist's message, the composition of the picture, its colors and other elements involved in its structure.
4. The pupils will make drawings showing the artist's arrangement of line, form, and color; also the ideas of unity, emphasis, and balance.
5. The teacher will aim to provide a pleasurable interest in the picture and an emotional experience rather than a statement of cold facts and opinions, and criticisms.
6. The picture may be dramatized or articulated with music, poetry, history, and other subjects.

SCHOOL SERVICE AND HOME RESEARCH

1. Stimulates interest in pictures used in schoolroom decoration.
2. Creates a desire to have more and better pictures in the school.
3. Provides opportunities for creative oral and written expression.
4. Provides a background of information relating to picture composition which will be a valuable aid in creating illustrations and frieze decorations.
5. Collect clippings from magazines of pictures related to the subjects in picture study.
6. Obtain information about artists and their work at home and elsewhere, and review in the classroom.
7. Report upon pictures observed in exhibitions in art galleries, art museums, libraries, and stores.

EVIDENCES OF GROWTH

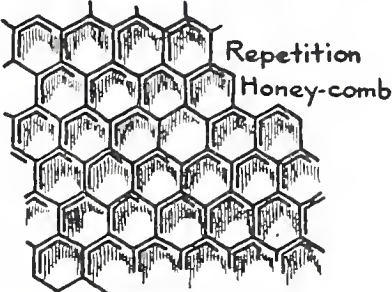
1. Increased interest in pictorial art in the school, the home, and in art exhibitions and museum collections.
2. Appreciation of beauty in nature and life as revealed by the artist, and of the value of pictorial art as a universal language.
3. Appreciation of the basic principles of composition which are fundamental in all creative arts.
4. Increased interest in the pictures that adorn the walls of the school.
5. Ability to interpret pictures orally and in writing.
6. Improvement in the composition of original illustrations and friezes.
7. More active interest in picture exhibitions in art galleries, art museums, libraries, and stores.

REPETITION IN NATURE AND ART

Repetition:-Peas in Pod



Repetition:
Pussy Willow



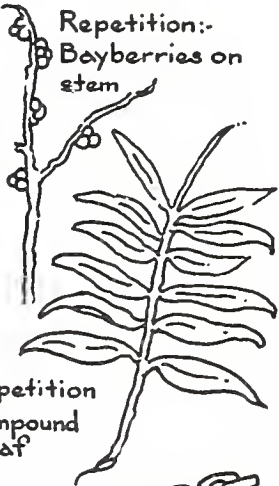
Repetition
Honey-comb



Repetition:
Surface pattern
of Pineapple



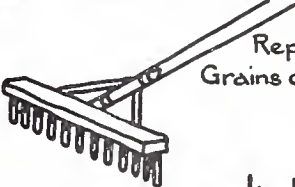
Repetition:
Grains of Corn



Repetition:-
Bayberries on
stem

Repetition
Compound
Leaf

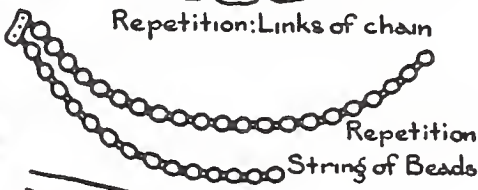
Repetition: Teeth of Rake



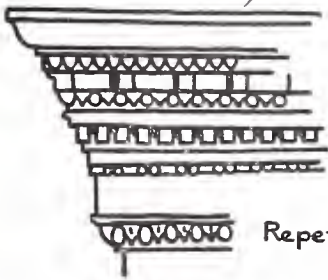
Repetition:Links of chain



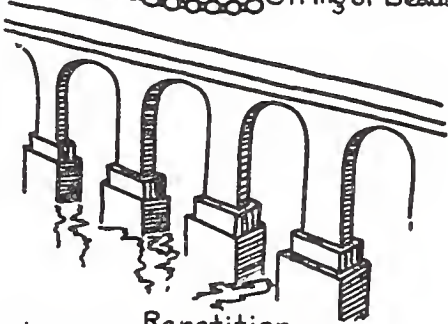
Repetition:
Trees in Orchard



Repetition
String of Beads



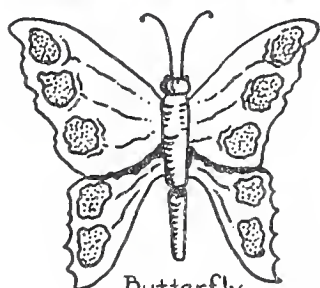
Repetition in Architecture



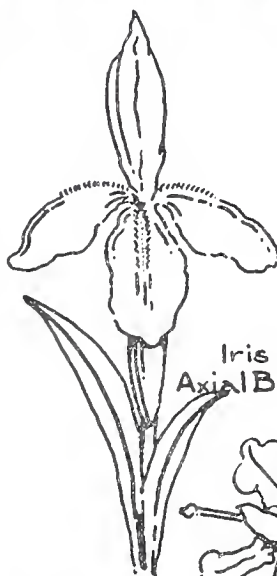
Repetition.
Arches in a Bridge

Freelon-1932

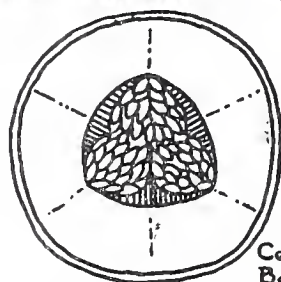
BALANCE IN NATURE AND ART



Butterfly
Axial Balance



Iris
Axial Balance



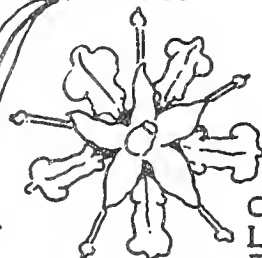
Central Balance:
Cross section of Melon



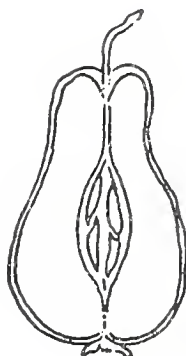
Central Balance:
Dogwood



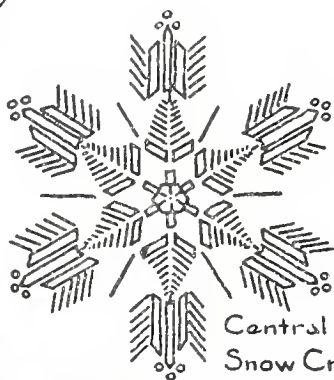
Central Balance:
Cross section of a fruit.



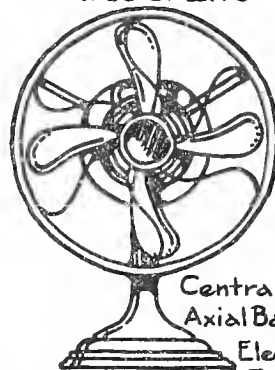
Central Balance:
Lebensbaum or
Tree of Life



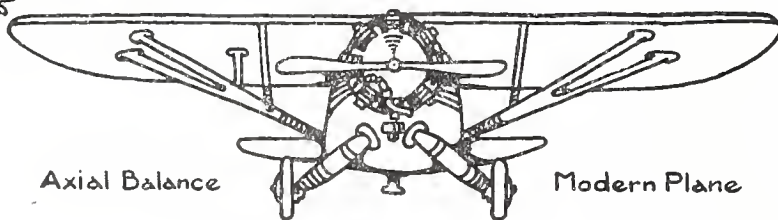
Axial Balance:
Mesial Section
of a Pear



Central Balance:
Snow Crystal



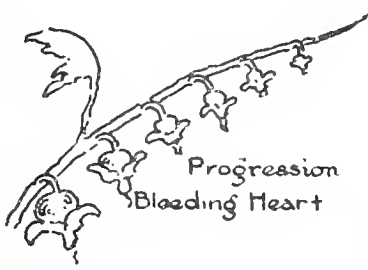
Central and
Axial Balance
Electric
Fan



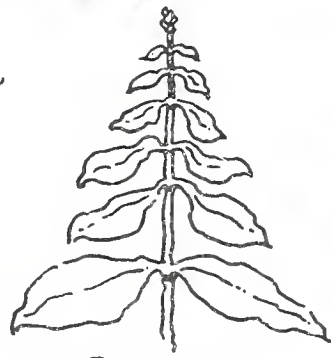
Axial Balance

Modern Plane

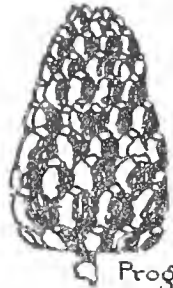
PROGRESSION IN NATURE AND ART



Progression
Bleeding Heart



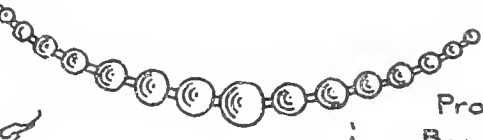
Progression
Tobacco Plant



Progression
Cone of Swiss Pine



Progression to
Asparagus



Progression
Bead Necklace

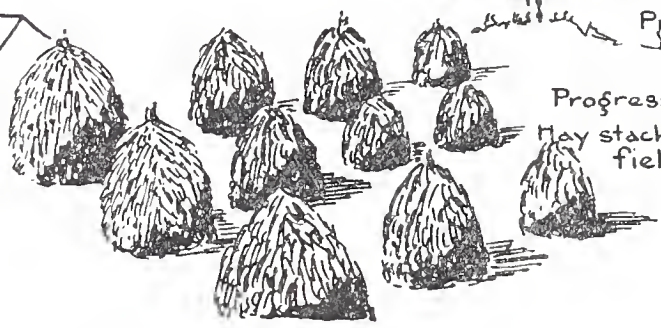
Progression
Bunch of Grapes



Progression
Pine Tree



Progression
Church Spire

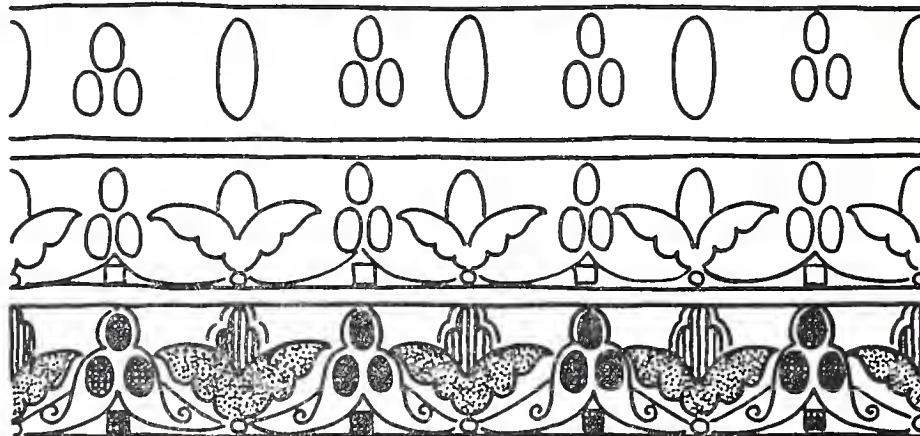


Progression
Hay stacks in a
field

Fraillon 1932

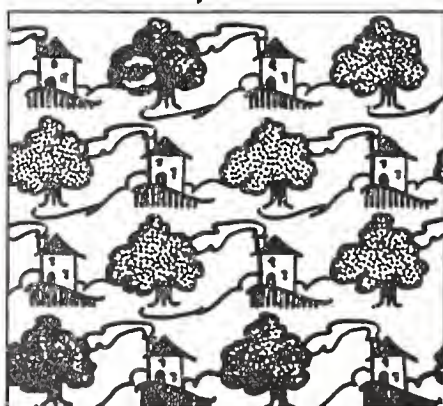
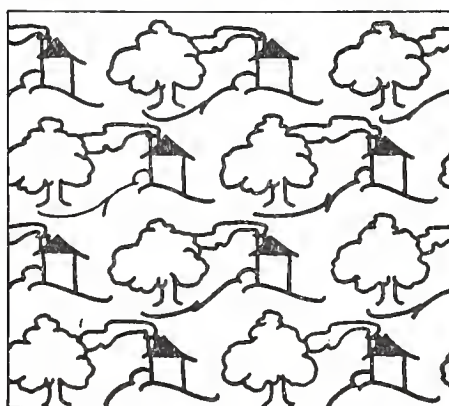
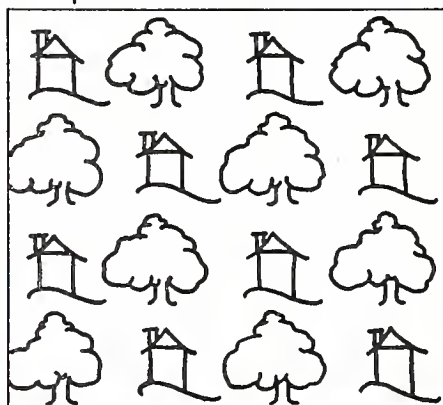
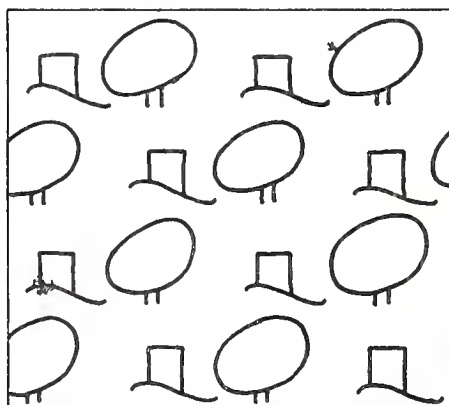
PLATE III

PROCEDURE IN CREATIVE DESIGN



Above
Three steps in the development
of a Border. Alternation of
size and number.

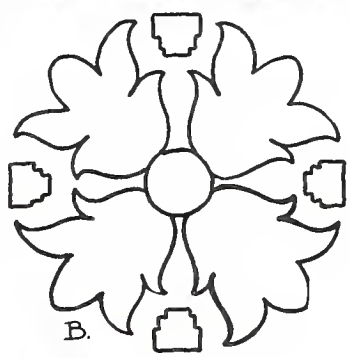
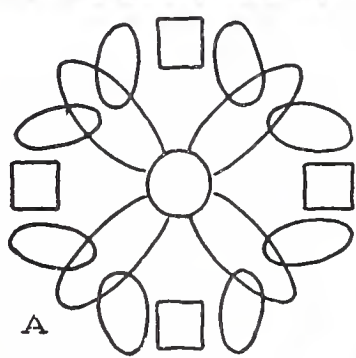
Below:-
Four steps in the development of a
Field Pattern. Alternation of shape
and position. Motif:-House on a Hill.



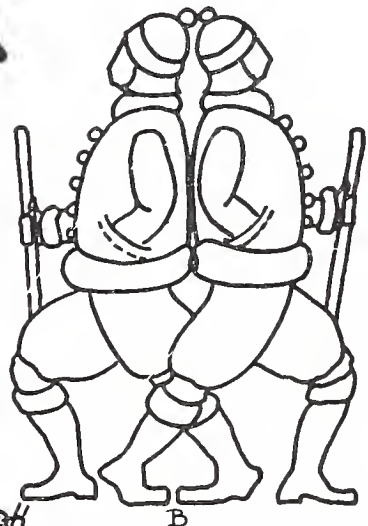
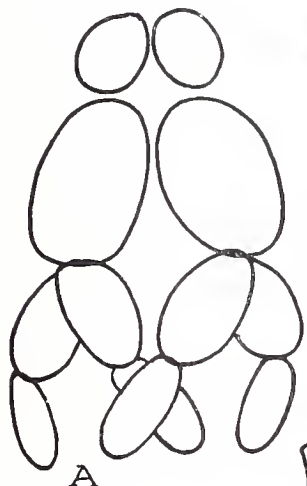
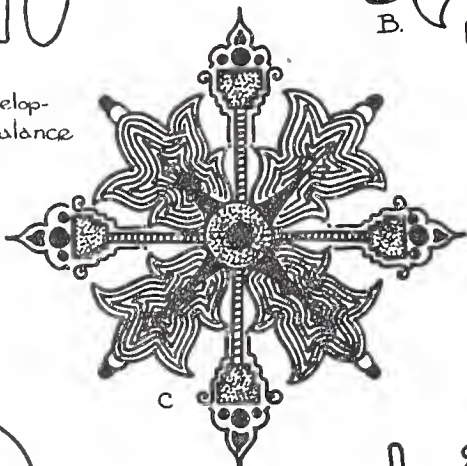
Frederick 1938

PLATE IV

PROCEDURE IN CREATIVE DESIGN



Three steps in the development of a Central Balance



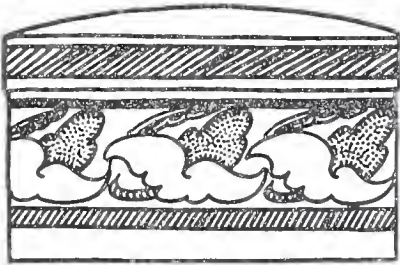
Three steps in the development of an Axial Balance Motif "The Hikers"



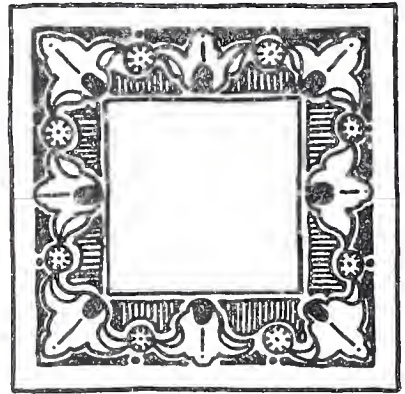
Freelon 1932

PLATE V

APPLICATION OF DESIGN



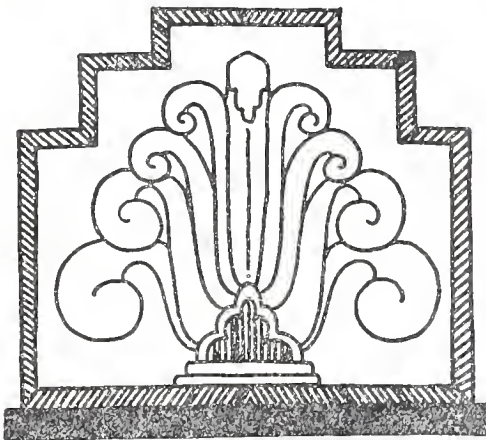
Border design: On round box



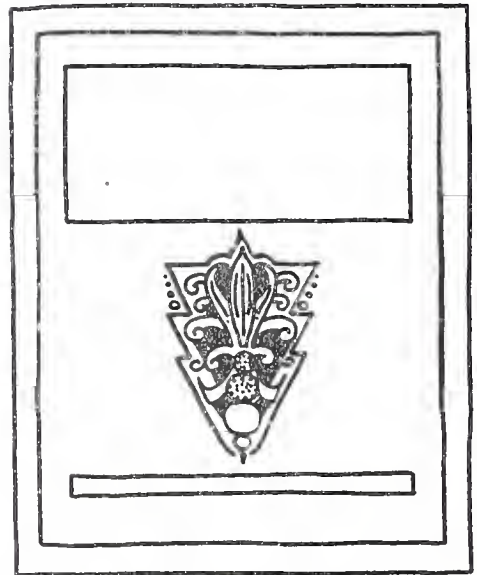
Border design: Square Tile



Central Balance design, six parts: Circular Box top.



Axial Balance: Book Ends



Axial Balance design:-
Book cover.

The use to which an object is put, determines the placing and type of design. The square tile and round box-top will be seen from all sides when in use, hence the choice of designs effective from any point of view. The book ends demand an axial balance unit for this reason.

Freelon. 1932

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PART III

ART EDUCATION IN THE JUNIOR HIGH SCHOOL

SEVENTH, EIGHTH AND NINTH YEARS

IN the junior high school years the objectives of Art Education are expressed in terms of every day needs and present day life situations. Art education also makes a contribution to the exploratory and guidance principles upon which the junior high school idea is established, and which is so important for pupils in these years whether they are informally organized junior high schools or in elementary schools. This course of study seeks through opportunities for creative expression and art appreciation to discover individual aptitudes and interests, and to establish finer taste and sound aesthetic judgments. With this in mind, the course is preparatory to numerous art vocations, and also provides for appreciators and consumers of art.

In constructing the course of study for years seven, eight, and nine, consideration has been given to the program offered in the elementary schools in order to provide for continuous growth in knowledge of underlying principles, variety of appreciations, and control of skills. But while it is necessary that the transition from elementary to junior high school be accomplished with ease, other considerations more particularly related to the junior high school years have been constant guides. These are:

1. For most pupils junior high school marks the culmination of school studies. For this reason problems intrinsically rewarding which will lead to a better appreciation of art in life have been provided. These should be so presented that they will release the individual's creative desires and develop their aptitudes.
2. For the few who will make their contribution to the nation through one of the many art fields, junior high school provides the exploring opportunity; therefore vocational aspects have been included.
3. For some, junior high school will establish interests which may become the basis for hobbies or avocations; therefore craft "explorations" have been provided.

In each of these three aspects, the course becomes a basis for the selection of senior high school art courses and provides a foundation upon which to build for future work.

Adaptations to various groups, communities, and conditions must be made by the individual teacher. This adaptation can be made in the following ways:

1. Discover pupil's previous training and abilities and proceed from this point and simplify the outlines to meet the needs.
2. Adapt methods of instruction to size of the class. Select activities to stimulate interest and meet school and community needs.
3. The introduction of handicraft projects must depend upon the facilities and equipment available.

ORGANIZATION

The program outlined for these years provides the following background of work:

1. A continuation of the work of the first six grades carried through Years VII and VIII.
2. The organization of a course in Year IX built around the following centers:
 - The School—Integration
 - The Person—Clothing
 - The Home
 - Printing Arts
 - Club and Optional Activities
3. An optional course for Year IX intended primarily for use in school organization on the 8-4 basis, where many pupils come in from schools in which the sequence outlined for the elementary schools has not been thoroughly covered and carried out. As planned, this course may be offered from one to five times each week, and may be made either required or elective.

In the junior high school years the articulation and integration of the art course will also be carried on through the practical arts work for both boys and girls, and in connection with it units of study in the social studies, science, and other fields.

The club program provides excellent opportunities for those who have special interests in art and who wish to develop along such lines as lettering, painting, handicrafts activities, and others. The outlines in this course for home research and school service furnish excellent suggestions for all work which may be carried on either in the classroom or as part of an informally organized group meeting either after school or during school hours.

It is suggested that not fewer than sixty minutes weekly be devoted to the program through these years.

PROCEDURE

"Thinking is the method of an educative experience," Dewey says. Art, properly taught, contributes to the pupil's development in the same manner, though not the precise things, that other subjects contribute.

To quote further, "The essentials of method are first that the pupil have a genuine situation or experience—and there be a continuous activity for its own sake; secondly, that a genuine problem develop within this situation as a stimulus to thought; third, that he possess the information and make the observations needed to deal with it; fourth, that suggested solutions occur to him which he should be responsible for developing in an orderly way; fifth, that he have the opportunity to test his ideas by application . . . and discover for himself their validity."

When taught as this course suggests, art makes complete use of this method. The "genuine situations" are exemplified by the problems and since these are bits of real life experience, other problems develop within them. Acquiring the information and making the observations necessary to deal with these further problems illustrate Dewey's next step, while selection of most pertinent information, most suitable ma-

materials and choice of best procedures bring the pupil to the final step. Here the student completes the problem, making use of his choices and demonstrating for himself their validity.

EXAMPLE—Some problems in Home Decoration.

Procedure:

Pupils might be given a choice of some room in the home, perhaps the preference will be for the pupil's own room. A sketch or plan may be made of the room in its present organization. Class discussions dealing with function and other principles of decoration will follow. Illustrations of more pleasing arrangements will be collected and the class will then proceed to redesign, develop color harmony, and so on to completion, with the desire and ability to reorganize and improve the room itself.

Component Parts:

Related problems will arise such as the question of taste and economy in selecting furnishings and the idea of comfort and individuality in decoration.

Information and Observation:

Pupils will observe rooms and furnishings in homes, advertising pages, stores and museums, and make pencil drawings and color notes for comparison and class discussion.

Final Selection:

Selection of various articles for comfort and decoration, including arrangement of objects on floor and walls, together with color choices.

Testing Choices:

Completing the problem with class discussions, comparisons, and criticisms, a test of sound, practical and aesthetic judgments.

SEVENTH YEAR

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pencil, crayons, water colors, tempera color, varied media.
2. Pencil, brush and pens for lettering.
3. Colored crayons, colored papers, color charts, color prints, for color study.
4. Varied tools and materials and processes, with available equipment for constructive handwork.

PROCEDURE

NATURE

Pupils will observe, sketch and paint plant, vegetable, and fruit forms, animals, birds, insects, and shells. Make sketches noting beauty of growth, proportion, color, and space relations. Memory drawings of these nature forms should be encouraged. Emphasize analysis of color and modes of order. Interpret landscape paintings studied in different media to analyze composition, values, and color schemes.

ILLUSTRATION

Personal experiences, Anniversary Days, subjects in history and literature will provide subjects for free illustration. Practice draw-





A WELL-ARRANGED DISPLAY OF HIGH SCHOOL ART WORK

ings for composition and action figure. Discuss preliminary sketches and complete illustration. Demonstrate action and encourage the dramatization of themes. Review the drawing of common objects in perspective.

DESIGN

Continue creative work of previous grades and review repetition, alternation, balance, and progression. Study examples of related design in nature and art. Complete original design with brush and color. Consider appropriate applications of creative designs. Design pleasing vase form for lamp base with shade harmonious in form and color. Design related to some clothing problem.

Design problems as outlined under "School Service and Home Research."

LETTERING

Continue practice and use of well chosen alphabets. Practice for freedom and memory of forms. Emphasize spacing and composition. Apply lettering as outlined under "School Service and Home Research."

COLOR STUDY

Review earlier instruction and make more advanced color chart to include additional hues, values, and chroma.

Color analysis from prints and objects. Color notes illustrating monochromatic and analagous harmonies.

Color instruction applied in various activities, home and clothing problems.

INDUSTRIAL ARTS

Bookbinding, linoleum cutting, and other crafts should be chosen according to conditions and facilities. Provide varied experiences with different tools, materials, and processes. Make preliminary sketches and plans. Complete neatly with appropriate design and color. Linoleum cutting—design unit—to be applied to textile for curtain, wall hanging, and cushion covers.

ART APPRECIATION

Painting, sculpture, architecture, and the decorative arts should all have consideration. Discuss common principles and elements of beauty in works of art. Make drawings to record composition, structure, and values in examples studied. Collect illustrations and notes for booklet. Special attention should be given to landscape painting and painters. Show the related feeling or mood existing between the painting and some poem or musical composition. (Refer to Art Appreciation page 13.)

SCHOOL SERVICE AND HOME RESEARCH

1. Apply nature drawings to instruction in science and plan complete, well designed notebooks.
2. Observe, sketch, and try to memorize objects at home and out-of-doors for work in Illustration, and collect related illustrations.
3. Apply work in design to lamp shades, book covers, vases, curtains, and other objects required at home or in the school.

4. Apply lettering to booklets, posters, mottoes, poems and monograms to meet school or home needs.
5. Observe color combinations at home and in school, and discuss possible improvements. Collect color illustrations.
6. Consider constructive or craft problems most appropriate to school and home use, and as Christmas gifts.
7. Relate art appreciation to school, home, and community conditions and needs. Collect appropriate clippings from discarded periodicals.

EVIDENCES OF GROWTH

1. A better understanding of order in nature and a keener interest in all natural beauty.
2. Increased powers of observation and the ability to memorize objects and draw them in correct proportion and relationships.
3. Increased skills and appreciation of good design and color in objects of everyday use.
4. Greater interest in lettering, past and present, and the ability to letter legibly and beautifully.
5. Ability to observe and enjoy fine color in nature and art, and combine colors more pleasingly.
6. Keener interest in finely designed objects in common use and increased ability to execute and enjoy.
7. Growth in interest in all types of art, and the ability to recognize and appreciate the best.

EIGHTH YEAR

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pencil, crayons, water colors, tempera color, and nature specimens.
2. Lettering pens, and brushes.
3. Tools and materials for Industrial Arts.

PROCEDURE

NATURE

Seasonable selection of leaves, seed pods, berries, and flowers should be drawn in different media; also birds, butterflies, shells, and fish. Analysis should be made of modes of order as found in nature. Pay attention to characteristics of growth, proportion, structure, and color. Develop freedom in use of media. Attention to margins and spacing. Arrange as a panel decoration, free brush work or outline drawing.

ILLUSTRATION

Practice quick sketches of figures for action and proportion; also groups of figures. Illustrate in the free creative spirit some poem, event in history, street scene, or other interesting theme. Principles of perspective illustrated by objects both indoors and out. Arouse interest in the subject, direct observation, encourage memory drawing and freedom in expression. General discussion of results should follow each lesson.

DESIGN

Repetition in a field or surface pattern should be developed with free brush and color. Observe occult balance in nature and art. Make free designs to illustrate. Apply design for appropriate decoration

of a plate, hand bag, or article of jewelry. Use Nature Study material which has been studied as design motifs. Correlate the design work with (a.) A clothing or home decoration problem in Home Economics. (b.) A problem in the printing or woodworking shop.

Apply design as suggested under "School Service and Home Research."

LETTERING

Make practice sheet of lettering, with pencil or lettering pen. Work for both freedom in execution and quality and consistency in letter forms.

Apply lettering to posters, poems, mottoes, programs, and book covers or bookplates. Collect examples of good printing from old magazines and other sources.

COLOR STUDY

Review color terms, scales, and harmonies; emphasize study of complementary colors and split complementary and other harmonies secured through contrast. Practice colors of various intensities or chromas; collect examples for illustration. Apply color instruction wherever the opportunity offers.

INDUSTRIAL ARTS

Make a booklet or portfolio. Make preliminary drawings; proceed in neat, orderly, and workmanship manner. Work for quality in design, lettering, and color.

Design a bookplate, cut design in a linoleum block, and use to identify books and other personal property. Make a preliminary design and discuss the elements involved. Secure information about bookplates and their history. Other suggestions include clay and plastacine modeling, soap carving, leather and metal craft. An acceptable Christmas or anniversary gift of fine design and execution.

ART APPRECIATION

Study pictures and works of sculpture having to do with "The Age of Chivalry" such as "Holy Grail"—*Abbey*, and "St. George"—*Donatello*. Talk about making your town or city more beautiful. Collect illustrations of attractive homes, playgrounds, monuments, street signs, lighting fixtures. Discuss relative merits. Mount in booklet "The Town (or City) Beautiful."

SCHOOL SERVICE AND HOME RESEARCH

1. Nature study and booklets applied to the work in science and other school subjects.
2. Illustration wherever the opportunity offers for graphic expression in geography, history, and other subjects.
3. Design and color work applied to the selection and disposition of articles required for personal and home use.
4. Design and color study to improve the quality of shop and home-making products.
5. Appropriate gifts made in the school for the home and family.
6. Observation and the collection of helpful material at home related to the problem in the school.

EVIDENCES OF GROWTH

1. A greater interest manifested in the wonders and beauty of the natural world.
2. Increased ability in representing form and giving graphic expression to abstract ideas.
3. Increased skill in planning and completing industrial arts work, with a consideration for neatness, careful execution, and beauty.
4. Interest in fine lettering, printing, manufactured articles, and all fine and industrial arts through the pupils' own creative experience.

NINTH YEAR

The outlines for this year's work offer a variety of "centers" stimulating to art expression and motivated by present day interests and life needs.

The plan is a flexible one and encourages the selection of a unit of work or of activities chosen from several centers. Provided also are purposeful activities for art clubs, and included is an outline of "Optional Problems."

Attention is called to art programs in the school assembly applicable to the junior high school, page 16.

PROCEDURE

Having acquired the ability to sketch freely, express ideas graphically, represent with reasonable correctness, design intelligently and appropriately, and demonstrate aesthetic judgments, selections should be made from the following centers of interest so far as time and other conditions will permit:

THE SCHOOL CENTER

The service of art instruction to the needs of the school program and activities wherever possible.

- A. Notebooks for social studies, science, English, home economics; pictorial and decorative maps, geography, and history.
- B. Application of design to improve the quality and appearance of shop products.
- C. Application of design and color to home and dress projects in the home economics department.
- D. Application of design and color in the print shop products.
- E. Attractive posters and mottoes for athletic, music, and dramatic events; school conduct, courtesy, and citizenship.
- F. Cooperation in designing and executing costumes, scenery, and properties for school plays.
- G. Provide entertainment and instruction in the school assembly that will stimulate art interest and appreciation in the student body.

THE PERSONAL CENTER

Drawing, design, and color applied to individual clothing problems, home economic instruction, and costume designing and illustration.

- A. Plan and prepare a notebook to contain the following:
 1. Chart and color notes, various harmonious color schemes. Apply finders for locating analogous, complementary, and triads.

2. Mount natural, colorful objects, textiles, etc., with color notes.
 3. Color notes showing colors appropriate to blonde, brunette, and other types.
 4. Tracings of lay figure or fashion drawing of pupil's age and type; clothe and color suitably.
 5. Written and illustrated notes following discussion on fitness of costume to individual, season, and the occasion. Applications of principles of unity, balance, and harmony.
 6. Tracings of historic and foreign costume. Adaptations to current fashions.
 7. Clippings and original design of well chosen hats, shoes, gloves, ties, jewelry, and other accessories.
 8. Complete notebook with neat binding, appropriate lettering, design and color, neat and attractive in appearance.
- B. Sketch pupils posed in interesting costumes.
- C. Make preliminary plans and sketches for a fashion poster for a fashion show, school play, or magazine cover. Complete in tempera color. Boys may make a football poster or clothing advertisement showing good choice of design and color in tie, shirt, and hosiery.
- D. Design and make woven or leather handbags, batik scarfs, handkerchiefs, and other accessories.
- E. Continue discussions and designs to further emphasize fine choice and expression in matters affecting one's appearance, the effect upon self and others, including the expression of personality.

SCHOOL SERVICE AND HOME RESEARCH

1. Correlation with classes in clothing to contribute to art quality in various projects. Home research for illustrations suitable to each problem.
2. Study of costume related to history, literature, and drama.
3. Costumes designed for school plays, pageants, festivals, music groups, school band, and other school enterprises.

EVIDENCES OF GROWTH

1. Ability to express good taste and refinement in dress.
2. Greater interest in clothing—its sources, manufacture, selection, and correct use.
3. Sound aesthetic judgments established through participation in design and color problems; ability to harmonize all the elements combined in tasteful and becoming clothing.
4. Improved appearance of pupils in school and out.

THE HOME CENTER

PROCEDURE

Discuss the importance of art in the home, and how beautiful surroundings add to our pleasure and contentment. The realization of beautiful environment through the principles of design and color, and by simple and inexpensive means.

- A. Plan a portfolio or booklet to contain the following:
1. Notes with illustrations of such principles as appropriateness, unity, balance, and harmony.

2. Color notes of good combinations of color, and proper use of warm and cool colors, weak and strong colors.
 3. Sketch of pupil's own room as a record for later comparison.
 4. Discuss and list articles of furniture appropriate to boy's room. Discuss and list articles of furniture appropriate to girl's room.
 5. Collect illustrations of attractive rooms and furnishings.
 6. Make a floor plan, pupil's own room, showing rearrangement of furniture, rugs, and other objects.
 7. Make a wall elevation showing rearrangement of wall areas, with improved placing of furniture, pictures, and other articles. Complete in color.
 8. Collect, design, and mount illustrations of beautiful and satisfactory furniture, rugs, wall paper, textiles, lamps, lighting fixtures and other furnishings.
 9. Draw and paint well designed vase showing pleasing flower arrangement. Make memory drawings of vases observed in stores.
 10. Discuss pictures you would choose for your room; also suitable framing and hanging. Illustrate examples. List publishers of prints.
 11. Make a drawing showing proper arrangement of articles required on a dining table with suitable centerpiece.
 12. Mount illustrations or design well chosen silver and china ware.
 13. Make tracings of interesting furniture of different periods. Discuss fitness to the life of the times. Complete portfolio with suitable title, lettering, end papers, color and binding.
- B. Make sketches in different media of such groups—fireplace with articles on mantle; window draperies, vase of flowers on table.
- C. Make sketches showing possible improvement in the decoration of your schoolroom.
- D. Make clippings of small house floor plans. Discuss relative merits and make more suitable plans where the opportunity offers.
- E. Exterior Design.
1. Discuss the importance of landscaping and the best arrangement of trees, shrubs, and other plantings.
 2. Make with tempera color or colored papers, the front elevation of your home with shrubbery and other planting. Discuss design principles involved.
 3. Make color notes to show good combinations of color for house exteriors.
 4. Make color sketches to show good arrangement of flowers in a garden.
 5. Make sketches of attractive window boxes.
 6. Make drawings of bird houses, bird baths, sun dials, and other fitting objects.
 7. Discuss door knockers; collect illustrations, and design an original one. Discuss how the town or city beautiful may be realized through individual pride, interest and cooperation.

SCHOOL SERVICE AND HOME RESEARCH

1. Observation of and interest in furnishings at home and in shops stimulated by instruction in the school.
2. Finds expression in cooperation in the realization of beauty in home and school.
3. Helpful reference material and suggestions carried from home and community to the school.

EVIDENCES OF GROWTH

1. Ability to apply principles of art in judging quality in objects of decoration.
2. Desire to be orderly and appreciate the worth of beauty in environment.
3. Growth in sensitivity and aesthetic judgment as an appreciator and consumer of art.
4. Better citizenship through the refining influence of the fine and decorative arts.

THE PRINTING ART CENTER

Including lettering, commercial and advertising art, and the History of Man's Records.

- A. Plan and prepare a booklet or portfolio on the subject of Man's Records or Communication.
 1. Make several practice sheets with lettering pen. Work for good spacing and even tone.
 2. Carefully letter from several types of alphabets, short mottoes.
 3. Discuss, write notes, and illustrate the history of man's records and the evaluation of man's communication and the printing art.
 4. Design monograms for marking personal effects.
 5. Design business cards, letterheads, etc.
 6. Clip advertising matter from newspapers and old magazines; discuss lettering and composition, and redesign for effectiveness.
 7. Observe fine design in packages and containers, and design an original package in an attractive manner.
 8. Letter selected verses in English or other Gothic alphabet similar to an old illuminated manuscript. Free lettering with pen or brush. Complete booklet or portfolio with title, appropriate decorative symbol; end papers in a neat and skillful manner.
- B. Design an advertising card or poster for some local business concern, school activity, or entertainment.
- C. Design a book-jacket. Study book-jackets in stores and elsewhere. Develop with ink and tempera color.
- D. Design greeting cards for various anniversaries.
- E. Design a calendar—group project. Illustrate school activities and make drawing appropriate to each month. Cut in linoleum and print.
- F. Design a bookplate expressing individual interests to identify pupil's books. Designs to be cut in linoleum and printed.

- G. Museum material relating to man's records may be constructed as a special assignment. Examples: papyrus, stylus and wax, clay tablets, rolls, manuscripts, early books, horn books, etc.
- H. Discussion and study of examples of fine lettering, and beautiful printing and binding everywhere.
- I. Discussion and study of wood engraving, copper plate engraving lithography, and color printing.
- J. Collect examples of the work of well known illustrators; make an original illustration for some story.

SCHOOL SERVICE AND HOME RESEARCH

- 1. Skill in lettering and poster making should be applied to various needs in the school for attractive publicity, and the school present a more pleasing appearance.
- 2. Interests and abilities are applied to the enrichment of instruction in English and literature, and the printing shop.
- 3. Pupils collect examples of advertising and printing for class discussion and use; also examples of good story illustrations.

EVIDENCES OF GROWTH

- 1. Interest in beautiful lettering and printing everywhere.
- 2. Increased skill in lettering and greater sensitiveness in appreciating quality in various types of examples.
- 3. A greater interest in literature through the ability to appreciate the best in the printing art and the bookbinding craft.
- 4. A new regard for fine books and their care.

ART CLUBS

These clubs provide additional opportunities for those pupils with special interests and abilities. These clubs are serious in purpose and offer encouragement, growth, and guidance. Among such art clubs are the following:

Sketch Club
Cartoon Club
Commercial or Advertising Art Club
Craft Club
Architectural Club

OPTIONAL ACTIVITIES

SUGGESTIVE IDEAS FOR CLUB WORK

- 1. Design insignia or emblem for school, class, or athletics. Collect illustrations; discuss and proceed from preliminary sketches.
- 2. Discuss arrangement of articles for shop window display; observe such displays; discuss, sketch, and develop such a design.
- 3. Discuss arrangement of articles for counter display. Sketch arrangement observing principles of good design and color.
- 4. Observe attractive bottles (perfumes and others), on display, and design similar containers. Class discussion of relative merits.
- 5. Design posters for community and church affairs wherever such opportunities offer.
- 6. Make pictorial and decorative maps—suggested subjects as follows: historical, book lovers, adventure, neighborhood, town plan-

- ning; collect reference material; discuss and proceed from preliminary sketches to completion in India ink and color.
7. Make sketches from school windows.
 8. Sketches and memory drawings of street scenes.
 9. Sketches and memory drawings of action in various games and contests.
 10. Make caricatures and cartoons, and collect the best in current publications.
 11. Design a stained glass window for home or school. Study windows in churches and processes of their development. Use sailing vessel, fish, and other sea life, landscapes, etc., and adapt to leads and glass. Complete with colored papers.
 12. Design and letter courtesy and citizenship show cards as they may be required in the school.
 13. Plan and complete small stage sets as ideas for settings of school plays or illustrations of important stage classics.
 14. Make a study of marionettes, their history and construction, and develop marionettes for a particular occasion.
 15. Make a study of masks and their history and construction, and complete masks in color.

INDUSTRIAL ARTS ACTIVITIES

1. Soap carving—figures, panels, etc.
2. Leather work—bill fold, book covers, etc.
3. Metal craft—book supports, trays, weather vanes.
4. Clay modeling—pottery, tiles, etc.
5. Etching and linoleum block cutting—prints and cards for various purposes.
6. Civic projects—design street signs, lighting fixtures, etc. Plan and develop attractive “Welcomé” sign announcing entrance to your town or city.

PART IV

ART EDUCATION IN THE SENIOR HIGH SCHOOL

TENTH, ELEVENTH AND TWELFTH YEARS

THE exact organization of courses of study for a given school will depend upon the number of students enrolled, the equipment, the teaching time available, and the art interests and background of the pupils and the community.

The course of study for the tenth, eleventh and twelfth years provides flexibility which would make it possible to organize in the school full unit courses operating in any one of the years or in the three years covering a general course in which activities are selected from each of the suggested centers or, in cases where more specialized courses are desirable, one of the centers may supply core material for a semester or a year course.

As in the junior high school, it may be desirable to incorporate in other curricula such courses in art which are built around certain centers. An example of this is the home economics curriculum in which the personal or clothing center may be developed as an integral part of the home economics program, or as half unit or unit courses included as part of the home economics curriculum, but developed as separate courses. The commercial or merchandising center, the advertising art center, the painting center, the sculpture center, and the crafts center may be developed in a similar manner.

<i>Centers</i>	<i>Time Allotment and Administration</i>	<i>School Credit</i>
Tenth Year Eleventh and Twelfth Years Centers (See page 95)	General Courses. These courses are primarily carried on from the standpoint of appreciation. In a general appreciation course, selections would be made from a number of centers and a time allotment that would be 2 to 5 periods weekly.	¼ to 1 unit
	Intensive courses. In an intensive course, the work for a semester or a year will be organized around one or at most a few centers. The purpose of these courses is to secure proficiency in the field chosen. The course may lead either to vocational work or may carry out interests and capacities of the pupils for the purpose of the development of special talents or capacities. Time allotment, five to ten periods weekly. The time allotment in any given group will vary according to the interests, maturity, and facilities available.	1 or 2 units

As in the junior high school, assembly clubs and special groups provide opportunity for extending the pupil's knowledge and apprecia-

tion in the field of art. In many instances these activities may be carried on in cooperation with museum and other organizations or agencies already available in the community.

An effort should be made to place the student in touch with community activities which will aid him in developing his talent and give him background in the field of his chosen work.

In the administration of the art program, the school and the community are important centers and should provide curriculum opportunities. In many schools it has been found possible to organize picture collections both for the school and for the community. Friends of art in other communities have each year contributed to the picture resources of the school by presenting objects of art which make it possible for boys and girls to live in an environment surrounded by beautiful art objects.

ART INSTRUCTION IN THE SENIOR HIGH SCHOOL

The senior high school occupies a significant position in the promotion and continuity of the arts. Provision must be made for an uninterrupted supply of creative workers in various fields of the fine and industrial arts. It is equally important that provision be made for development of an intelligent and appreciative public sensitive to the best and with trained aesthetic judgment that will encourage all that is fine and noble, and discourage all that is ugly and commonplace.

The art program in the senior high school aims to provide instruction for those with special inclinations and abilities who may follow some special field of the arts as a vocation. The program also provides instruction for those who have found some enjoyment in the art work of earlier years, those who realize the advantages of refined taste and culture, and who continue art studies as a way to worthy use of leisure time and an avocation.

In consideration of these aims, elective courses are offered that are related to vital centers of interest in present day social and industrial life situations as follows:

- Personal or Clothing Center
- Home Center
- Community Center
- Commercial or Merchandising Center
- Printing and Advertising Art Center
- Theatre Arts Center
- Architectural Center
- Painting Center
- Sculpture Center
- Industrial Arts Center

The need for both producers and consumers, or creators and appreciators in each of these centers is apparent, and emphasis may be placed on appreciation or on the vocational approach according to conditions and interests. In addition these qualities should be provided through assembly programs and through other means for distribution of information relative to an appreciation of art for the entire student body. Most people need a full understanding and appreciation of what

constitutes beauty and ugliness in form and color in the things that make up their ever-changing environment. Visual art training for judgment and appreciation should be provided for everyone.

ART HANDICRAFTS IN THE SENIOR HIGH SCHOOL

Opportunities for work in modeling and pottery, jewelry and metal crafts, bookbinding and leather crafts, should be provided as conditions of instruction and equipment permit. Such courses provide experiences in planning and thinking a design problem through to its expression in materials of a widely different nature, and develops craftsmanship of a high order. These activities may lead to profitable employment but more especially do they develop appreciation of the work of master craftsmen, taste in jewelry selection, discrimination in the choice of a piece of pottery or a metal bowl, and pleasure in the possession of a beautifully handbound book.

The bibliography includes practical books on various crafts.

INTEGRATION WITH OTHER SUBJECTS IN THE HIGH SCHOOL

The unit or project type of procedure is applicable in the high school as it has been in the elementary school. Integration is a combining of teachers and subjects in the realization of some enterprise. The Fine and Industrial Arts, always interwoven with life since the dawn of history, should not be boxed in a compartment of the high school but should serve other departments wherever possible. The social studies, English, science, literature, Latin, dramatics, can all make use of the art department in the high school.

THE SCHOOL ART SERVICE CLUB made up of pupils with outstanding abilities and school interests under the guidance of the art teacher takes a special interest in the aesthetic appearance of the school, attends to publicity that will be decorative and not an offense to the eye, paints and otherwise repairs school furniture, provides scenery and properties for school plays, gives attention to pictures in the school, contributes art features to the school publications and generally serves the school in an art capacity.

Equipment for the art room. Refer to the State Department of Public Instruction for advice.

TENTH YEAR

This course provides an introduction to and preparation for the centers in following years. Where the essentials of this course have been covered in the junior high school, work may be organized immediately in and about the centers mentioned on pages 95-104.

INSTRUCTIONAL MATERIALS, MEDIA AND DEVICES

1. Pencil, charcoal, and crayons.
2. Colored papers, water colors, and tempera color.
3. Pen and ink, and other media.
4. Materials for Industrial Arts.

PROCEDURE

NATURE

Sketch seasonable specimens in varied media. Note modes of order, characteristic lines of growth, relation of parts, proportion, rhythm, progression, and occult balance.

Observe and sketch similar characteristics in trees, birds, fish, butterflies, cloud forms, waves, and the human figure.

Make a decorative arrangement of some nature form within a circle, rectangle, or other form.

Compose in a panel with decorative treatment in pen and ink and water color.

Plan the use of material for a screen.

Consider use of material for other design purposes.

ILLUSTRATION

Make an original illustration suggested by a line of poetry; also illustrations of personal experiences.

Make perspective drawings of rectilinear and curvilinear objects from the objects and also from memory.

Consider use of objects in poster work. Compose objects in a decorative panel.

Sketch posed model with different media.

Sketches and studies of action to be applied in posters for athletic events.

Sketch landscapes or other scenes from school window or out of doors.

Make an original illustration of some story. Make preliminary sketches.

Collect examples of illustrator's work and discuss technique and processes of reproduction.

DESIGN

Motifs derived from nature study should be applied in borders, squares, and surface patterns. Consider appropriate use of these patterns.

Clothing problem: collect illustrations and discuss fitness to type, season, and occasion. Make sketches and complete designs appropriate for both boys and girls.

Discuss and make designs showing structural design, fitness to purpose and relation of ornament to structure.

Design monograms, trade marks, initial letters, and page decorations.

Collect examples.

Discuss symbolism in design and also Heraldic design. Make a plate of symbols from such early examples as the cross and the swastika to symbols in use today. Apply original symbol to wrapping paper for merchant or gift package.

Draw an imaginary animal, fish, or bird, and use in a design of your own choice.

Select from nature studies some animal, bird, fish, or insect and show application to pottery, textile, and jewelry design and construction.

LETTERING

Collect examples of different types from current advertisements. Practice with pencil and lettering pen, and apply lettering to advertising some school activity or local merchant's sale of goods.

Make a collection of alphabets for study and reference, and use whenever the occasion arises.

Make a study of the Classic Roman Alphabet, and make a lettering plate with careful regard for beauty of form, accents, and proportion. Search for similar letters on buildings and monuments.

Make a study of illuminated manuscripts and manuscript books, and letter with the free use of the lettering pen some inspiring quotation.

Collect examples of modern lettering and compose an alphabet, legible and consistent.

Apply lettering to school and community services. Make a poster to set forth the value of art in the school and in the community.

COLOR

Review color terms and color harmonies, and make color chart with finder devices for reference in selecting agreeable combinations of color. Paint color notes to show combinations of color observed indoors, in shops, and out-of-doors.

Study color arrangements as found in paintings, various phases of nature, animals, birds, and others. Discuss "protective coloring."

Make color notes from nature as used in automobiles and other manufactured objects to realize attractive combinations.

Apply principles of color to the handling of color whenever required.

Apply principles of color to interior decorations, costume design, and advertising art problems.

INDUSTRIAL ART ACTIVITIES

Design and construct a portfolio to contain drawings, designs, and collect reference material.

Apply lettering and appropriate ornament, and include end papers.

Design and make batik scarfs and ties, block printed cushion cover or table cover, or similar objects for personal and home use.

Develop booklets, portfolios, leather craft, picture frames, modeling, soap carving, pottery work, and other crafts requiring good design and workmanship adapted to available equipment.

Encourage cooperative expression to meet school needs. For example: wall hangings for Principal's office; blocks for school publications; stage decoration and properties; screens and other objects of decoration.

SCHOOL SERVICE AND HOME RESEARCH

1. The activities lead to home relationships, the search for helpful material, and the service to the school in the application of activities to school needs.

EVIDENCES OF GROWTH

1. Growth in technical skills and achievements.

2. Increased interest in natural phenomena and all forms of art.
3. Greater refinements of tastes and judgments in matters of design and color in daily life situations.

ELEVENTH AND TWELFTH YEARS

In these grades interests are motivated about significant art and life centers as follows:

Personal or Clothing Center
Home Center
Community Center
Commercial or Merchandising Center
Printing and Advertising Center
Theatre Arts Center
Architectural Center
Painting Center
Sculpture Center
Industrial Arts Center

These centers provide the appreciation needed by all pupils to the end that they may develop good taste, understand and enjoy art, and that their lives and leisure time may be enriched. They provide also opportunities for creative work of a high order, technical skills, and preparation and guidance toward art vocations and professions.

In either case, a portfolio or loose leaf booklet should be planned for the collection of all written and illustrated notes and clippings.

PERSONAL OR CLOTHING CENTER

Emphasis on appreciation leads to finer self expression and favorable reactions to the artistic attire of others, and a relationship that an attractive appearance is an art expression, and a profitable investment. Pupils with special abilities may become interested in such vocations as costume designers and illustrators, or theatre costume designers.

PROCEDURE

A. Suggested topics for study and class discussion

1. The value of being well attired—effect upon others.
2. The psychology of being well attired—effect upon one's self.
3. Clothing for ornament, protection, modesty and comfort.
4. Evolution of clothing and the heritage of costume.
5. Appropriateness to individual, occasion, season, and climate.
6. Principles of art applied to clothing.
7. Desirable qualities in hats, shoes, gloves, jewelry, and other accessories.
8. Appropriate line and color for various types of personalities.
9. Fashion vs. style.
10. Effects of political and social life on costume.
11. Costume design and illustration as profitable vocations.

B. Activities

1. Prepare a booklet to contain clippings, illustrated and written notes on the subject.

2. Draw a characteristic and appropriate fashion type figure.
3. Make drawings illustrating art principles applied to clothing, including proportion, unity, balance and harmony of line, form, and color.
4. Make sketches to show good and bad effects of horizontal and vertical lines, plaids, etc., on various types of figures.
5. Color notes of combinations favorable to different types of complexions.
6. Design hats, appropriate to various types.
7. Design and make various clothing accessories, woven or leather handbag, batik scarf.
8. Boys design ties (batik), shirt patterns, monograms for handkerchiefs, hosiery, and show harmonious color combinations.
9. Trace examples of historic costume.
10. Adapt a selection for a modern gown, costume design, and illustration showing complete attire for business, sports, and social occasions; costumes for school plays.

THE HOME CENTER

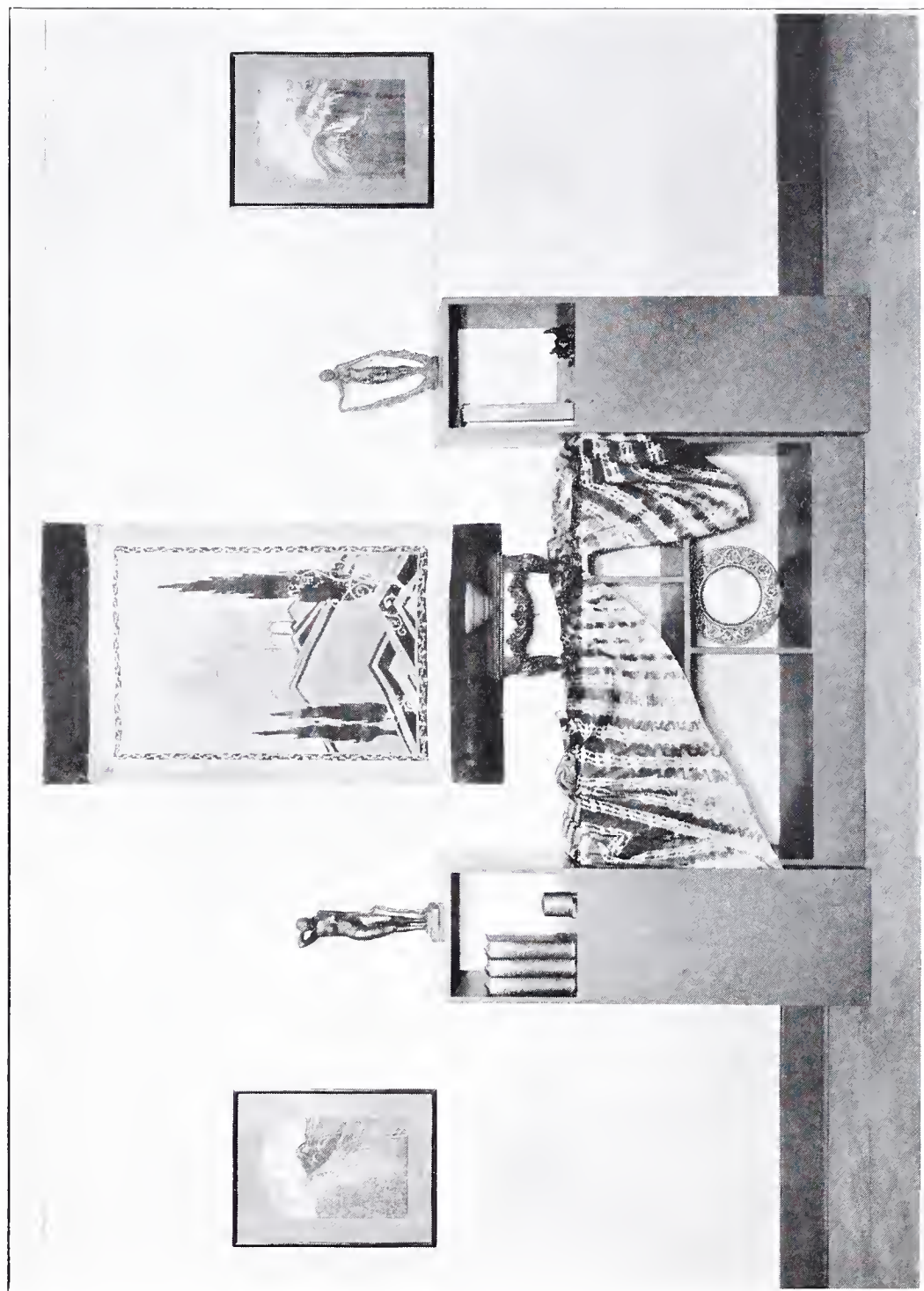
PROCEDURE

A. Suggested topics for study and class discussion

1. Compare homes of various people in different ages and climes as expressive of climatic conditions and the life of the times. Consider such principles as fitness to purpose, appropriateness, balance, and harmony in home decoration.
2. Compare floor plans and consider relative comfort and efficiency.
3. Consider selection and placing of furniture, rugs, etc. Compare linoleum and other floor coverings.
4. Consider window curtains, draperies, and wall paper.
5. Discuss color in the home; proper combinations and consideration for exposure to sunlight.
6. Discuss various accessories—lamps, vases, etc.
7. Discuss china, silver, and table decorations.
8. Discuss appropriate pictures in the home.
9. Consider how a really beautiful home is an attractive and inspiring one.

B. Activities

1. Sketch floor plans and elevations in some room or rooms at home.
2. Sketch rearrangement with consideration for structural relationships, unity, balance, and harmony. Show placing of furniture, rugs, pictures, hangings, etc.
3. Make designs, collect illustrations and materials as examples of desirable wall papers, draperies, rugs, and other accessories.
4. Make sketches to show proper framing and hanging of pictures.
5. Make color notes indicating good combinations in various situations.
6. Illustrate good vase and flower arrangement.



A REALIZATION OF FINE QUALITY IN DESIGN, CRAFTSMANSHIP AND
ARTISTRY IN ORGANIZATION AND DISPLAY

7. Illustrate good silver, china, and other table ware.
 8. Design lighting fixtures and appropriate lamp shades.
 9. Be watchful for ideas gained from visits to shops, flower shows, etc.
 10. Sketch front of the home and show improved planting and landscaping.
 11. Make color notes showing good combinations for exterior painting.
 12. Design bird bath, fountain, and other garden equipment. Make tracings of furniture of different periods, Colonial and others.
 13. Sketch examples of modern Decorative Arts.
- C. The Vocational Emphasis
1. Skill in rendering floor plans, wall elevations, furniture and accessories, well designed and in good color.
 2. Ability to sketch and design furnishings of all sorts.
 3. Familiarity with Period furniture and modern Decorative Arts.
 4. Information and guidance relative to Interior Decoration as a profession.

THE COMMUNITY CENTER

Art in the community through the appreciation approach works for civic pride and an interest in civic art, or may lead to architecture and city planning as professions.

PROCEDURE

- A. Suggested topics for study and class discussion
1. Consider buildings, parks, monuments, that may be representative of art in the community.
 2. Churches representative of Gothic architecture. Bank buildings representative of Greek or Roman architecture, and other examples of important architectural design.
 3. Information relative to town and city planning, and examples of good planning.
 4. Discuss advertising and billboards, and effect on appearances.
 5. Consider street signs, lighting fixtures, and similar designs.
 6. Discuss importance of color in buildings; also the contribution of planting and landscaping.
- B. Activities
1. Plan a booklet to contain sketches and clippings. Title "Art in Our Town," or "Know Your City."
 2. Sketch plan of a group of important buildings and grounds, or a "civic center."
 3. Make a pictorial map showing possible improvements.
 4. Make photographs and sketches of examples of attractive details of buildings; also sketches and clippings showing fountains, lighting fixtures, and street signs.
 5. Carve interesting architectural details in soap.

6. Observe and sketch attractive stained glass windows in churches.
7. Arrange an exhibit of art objects borrowed from friends and neighbors.
8. Make notes on paintings and other art objects owned in the community; stores with mural paintings.
9. Notes on art objects in shops and attractive shop windows and goods display.
10. Visit any artists and craftsmen in the community.
11. Visit stores where furniture, rugs, and pottery are on display.
12. Visit museums. Make memory drawings of objects observed.
13. Make civic posters. Examples of "civic pride," "clean up," "Let Us Enjoy—Not Destroy."

THE COMMERCIAL OR MERCHANDISING CENTER

The appreciation approach leads to taste and fine aesthetic judgments on the part of consumers and sales people, or may lead to commercial and advertising art as a vocation.

PROCEDURE

A. Suggested topics for study and class discussion

1. Observe various examples of art in business and how merchants and others try to make stores, window displays, and advertising attractive to the eye and why such use of art is a profitable investment. Note outstanding examples.
2. Discuss examples of art in letterheads, trade marks, pamphlets, calendars, etc.
3. Pay attention to the use of pictures, wall paintings, etc., to make offices and shops attractive.
4. Consider store equipment and attractiveness of goods displayed.
5. Discuss the effect of the taste of the purchaser and consumer upon the sources of manufacture and buying.
6. Consider every possible means of doing business in a beautiful manner.

B. Activities.

1. Collect illustrations of attractive, modern equipment for offices and shops.
2. Notes on suitable color schemes.
3. Design for appropriate business apparel.
4. Letter well designed business cards, letterheads, and trade booklet covers.
5. Draw an example of a well spaced business letter.
6. Illustrate a well designed window display and a counter display.
7. Collect illustrations and design attractive packages and trade-marks.
8. Collect illustrations and design an attractive desk set.
9. Design an advertising card or poster for some local merchant.

THE PRINTING AND ADVERTISING ART CENTER

Emphasis on appreciation leading to increased enjoyment from beautiful printing and beautiful books. Interest in printing and advertising art as a vocation, and the desire to contribute to finer art in printing.

PROCEDURE

A. Suggested topics for study and class discussion

1. Trace the historical development of the printing art from picture writing and hieroglyphics through manuscript writing to modern printing.
2. Give consideration to Alexander's panels "The Evolution of the Book" in the Congressional Library.
3. Discuss the evolution of the alphabet and changes brought about by tools, materials, and processes.
4. Consider book, magazine, and advertising illustrations and relative merits as to appropriateness.
5. Discuss processes of reproduction from early wood engraving to modern photo engraving and color printing.
6. Compare the art quality and appeal in collected illustrations of cover designs, book jackets, title pages, and various advertising media.
7. Talk about illustrators and commercial artists, and their work.
8. Discuss art quality in various examples of printing and art principles observed or neglected.
9. Discuss bookplates—their history and use in identifying one's books.

B. Activities

1. Draw examples of characteristic alphabets.
2. Make illustrations showing evolution of the book.
3. Copy a page of manuscript writing with illuminated initials.
4. Compare and sketch "lay outs" for advertising cards, title pages, book covers, etc. Collect illustrations and redesign to show possible improvement.
5. Collect examples of alphabets used in modern advertising. Practice for fluency of expression.
6. Make use of lettering ability and knowledge in the planning and lettering of various types of publicity required in the school. Examples—games, plays, bulletin boards, lunch rooms, corridors, school paper and school annual.
7. Collect examples of fine design and illustrations related to the printing art.
8. Make notes on master craftsmen in the printing and binding of beautiful books from early beginnings to the present time.
9. Make an etching after preliminary study of various tools, and materials that may be used.

THE THEATRE ARTS CENTER

The appreciation approach leads to an interest in the best stage productions; relates to history and English. Vocational opportunities in theatre advertising, costuming, and stage design.

PROCEDURE

A. Suggested topics for study and class discussion

1. Consider various manifestations of art in play production, stage craft, and costuming.
2. Review the historic background to the modern theatre.
3. Consider stage and costumes as design and color problems.
4. Discuss the psychology of color and interpretations of the emotions through appropriate settings. Consider possible school plays related to study in English and literature. Consideration of appropriate scenery and costumes.
5. Review the history of the puppet or marionette show.
6. Discuss personal reactions to current stage productions, modern lighting effects, and simplified background and settings.

B. Activities

1. Sketch a stage design with appropriate color for some selected play. Plan and construct a small stage set; make puppets for a school marionette show.
2. Study the history of masks and their use in the theatre, and make a mask for some character.
3. Trace theatre costumes of special interest.
4. Design costumes for some classical or school play.
5. Collect illustrations of attractive movie and other theatre entrances and wall decorations.
6. Make a poster to advertise a school play.

ARCHITECTURAL CENTER

Emphasis upon appreciation leads to the desire for finer homes, and the interest in fine buildings everywhere as well as intelligent cooperation for and sympathy with the work of the architect; also serves as an introduction to architecture as a profession.

PROCEDURE

A. Suggested topics for study and class discussion

1. Discuss the architect and his profession.
2. Discuss the value of personal knowledge and appreciation of building design and construction.
3. Note the characteristic features of Greek, Roman, Gothic, and other orders of architecture.
4. Study early American homes and other buildings in America. Comparisons in different parts of the country with those in Pennsylvania.
5. Trace influence of Classic design in churches, bank and office buildings, schools and homes, in our country and community.
6. Discuss great architects such as Michael Angelo and Sir Christopher Wren; also architects of our time.
7. Discuss the skyscraper in America as a distinctive architectural achievement.
8. Consider modern tendencies in architecture; consideration for function and simplicity rather than ornate surface decoration.
9. Consider the effect of building laws, elevators, materials, etc., on architectural developments.

10. Following discussion, make a list of the world's greatest examples of architecture.
11. Trace the influence of Gothic architecture on the stained glass window. Review history and manufacture of stained glass. Discuss local examples.
12. Give attention to wall paintings in churches, and modern stores and office buildings.
13. Consider the efficient, comfortable, and attractive home adapted to present needs and situations; also outstanding examples of fine homes and grounds in the community.

B. Activities

1. Sketch a small house and grounds with pencil or pen and ink.
2. Draw a convenient and well thought out floor plan for a one-story home.
3. Make drawings of symbols used by draftsman to indicate doors, windows, and various materials; also architectural lettering.
4. Make tracings of important examples of architecture; also details.
5. Make sketches of interesting entrances and other building details in the community.
6. Carve architectural details in soap, or model them in clay.
7. Sketch out-of-doors and from the school windows, interesting buildings, bridges, etc.
8. Illustrate symbols in architecture from early times.
9. Make a color sketch of a small home and grounds selected for its beauty and architectural style.

THE PAINTING CENTER

Place emphasis upon appreciation leading to an interest in and regard for Fine Art, including frequent visits to art galleries and the interest generally in painters and their work. Also self discovery of abilities leading to creative work in one of the fields of the Pictorial Arts.

PROCEDURE

A. Suggested topics for study and class discussion

1. Discuss early beginnings—paintings for early church walls and altars—media used at different periods.
2. Consider the world's greatest paintings and painters.
3. Consider various types of paintings and different media used.
4. Review important schools of painting.
5. Discuss painting as related to Christian art.
6. Contrast Oriental and Occidental painting.
7. Note outstanding examples of great portrait painters; great landscape painters, and their work.
8. Discuss the importance of the composition and underlying principles and elements of beauty in a painting.
9. Study personality in painting.
10. Discuss painting—interpretation vs. photographic imitation.
11. Record leading Pennsylvania artists and outstanding examples of their work.

12. Consider mural paintings in State Capitol Building, Harrisburg.
13. Schools of painting—Realism, Impressionism, and Modernism.
14. Discuss pictures and appropriate framing. Pictures favored for home enjoyment.
15. Discuss color prints available for home decoration at small cost.

B. Activities

1. Illustrate good composition in a landscape painting or other painting.
2. Illustrate values in a painting.
3. Make a line analysis of several well known paintings.
4. Make a color analysis also.
5. Sketch buildings, trees, and people to develop pencil and pen technique.
6. Make a sketch of a landscape and color to represent different times of the day and different seasons.
7. Interpret landscape as a decoration; also as a stained glass design.
8. Sketch posed models in different media.
9. Make original illustrations based on a poem or story.
10. Paint a flower picture; adapt to a decorative composition.
11. Procure a sketch book and draw interesting subjects everywhere.
12. Develop skills in handling various media—crayons and pastels, transparent and opaque, water colors and oils.
13. Plan a screen, using fish and sea life, for a screen for home or school. Complete in tempera or oil colors.
14. Plan a mural painting for classroom, library, or corridor. Make preliminary sketches and complete in tempera or oil colors.

THE SCULPTURE CENTER

Through the appreciation approach to develop an interest in great sculptors and their works, providing enjoyment in museum visits and travel. The sculptor also turns his skills and abilities to architectural sculpture, garden and park ornaments, fountains and memorials.

PROCEDURE

A. Suggested topics for study and class discussion

1. Consider historic backgrounds of sculpture from early primitive sources.
2. Review great sculpture and sculptors from Phidias and the Parthenon to the present.
3. Discuss the three dimensional problem and the sculptor's way of working.
4. Study clay modeling, marble cutting, and bronze casting.
5. Study American sculptors and their work.

6. Consider Pennsylvania sculptors and their work.
7. Discuss settings for sculpture in parks and gardens to enhance appearance.
8. Note architecture, religion, industry and commerce as influences on sculpture.

B. Activities

1. Model pleasing vase forms in clay.
2. Model in clay or plasticine small figures.
3. Model a decorative panel in low relief; historic ornament or fruit and flowers, fish and birds.
4. Carve figures and animals in soap.
5. Model imaginary and grotesque animals, birds, and other objects.
6. Make clay studies to express action.
7. Model such objects as paper weights, door stops, book supports, and tiles. Discuss firing in a kiln or casting in plaster.
8. Make sketches in clay of a bird bath, drinking fountain, or other garden ornament.
9. Make a portrait sketch of some acquaintance.
10. Collect illustrations of fine sculpture; photograph outdoor sculpture. Visit art museums and public monuments.

THE INDUSTRIAL ARTS CENTER

There has been a striking improvement in design and color, and all we call art in American manufactured articles. Continued advancement of art in industry depends upon the education of appreciators of this art, and designers and craftsmen who will continue to create it.

PROCEDURE

A. Suggested topics for study and class discussion.

1. Observe improved design in articles of common use.
2. Compare most recent automobile design with earlier ones as an outstanding example of art in industry and profit through beauty and art.
3. Contrast the hand work of the early craftsman and the product of the modern machine.
4. Consider how machines may multiply examples of beauty as well as ugliness. Introduce well designed articles from the ten cent store.
5. Give attention to quality of design in pottery, china ware, silver ware, glass, and kitchen utensils.
6. Study early American crafts and craftsmen.
7. Study early Pennsylvania crafts and craftsmen.

B. Activities

1. Arrange an exhibit of Pennsylvania crafts.
2. Arrange an exhibit of attractive but inexpensive manufactured articles.

3. Make tracings of Colonial furniture and furnishings.
4. Illustrate principles of good structural and ornamental design.
5. Design and construct toys. Visit toy shops.
6. Make designs for vases, lamps, and shades, and other objects required in the home.
7. Make designs for jewelry and various metal objects. Consider conditions imposed by tools and materials.
8. Make designs for textile crafts with a regard for conditions imposed by tools and materials.
9. Relate design to shop products.
10. Inspect and study examples of art in industry whenever possible.
11. Collect helpful reference material.
12. Complete designs and construct objects designed according to available tools, materials, and equipment.

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